

THUNDERSTUCK

Michael Zapruder's
'Pink Thunder'
blends poetry,
free-verse pop,
and hard-wired
found art — and
somehow, it works.
By Emily Savage.

PAGE 19

DISTRICT SURPRISES

Startling election
results from D1, D5

PAGE 8

PORTMANTEAU BY
MICHAEL ZAPRUDER;
LETTERING BY
ALLIE KREGNESS



TIME
RICHARD CORLISS
“FLIGHT” SOARS.”

Entertainment
WEEKLY

LISA SCHWARZBAUM

“FLIGHT” IS A
HELL OF A RIDE.”

CHICAGO SUN-TIMES

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JAN 24–27



GRAND OPENING WEEK 1: LEGACY

1/24 Spotlight: McCoy Tyner
1/25 Spotlight: The SFJAZZ Resident Artistic Directors
1/26 Spotlight: The SFJAZZ Collective
1/27 Spotlight: Bobby Hutcherson Birthday Celebration



JAN 31–FEB 3



GRAND OPENING WEEK 2: JAZZ IN THE CITY

1/31 Realistic Orchestra, Montclair Women's Big Band
2/1 Celebrating Gershwin: Paula West, Dan Hicks & more
2/2 Rebeca Mauleón & Afro Kuban Fusion, VNote Ensemble
2/3 Lavay Smith & Her Red Hot Skillet Lickers, Hot Club of SF

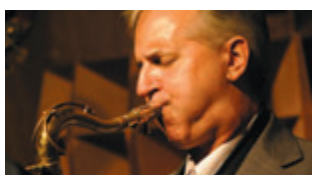
FEB 7–10



DAVE HOLLAND

2/7 Solo
2/8 Duo with Kenny Barron
2/9 Quintet
2/10 Prism

FEB 20

SCOTT HAMILTON
QUINTET

FEATURING HARRY ALLEN

FEB 21–24

JUAN DE MARCOS
& THE AFRO-CUBAN
ALL STARS

FEB 28–MAR 3



VOICE

2/28 & 3/1 Ana Moura
3/2 Meklit Hadero
3/3 Patricia Barber

MAR 5 & 7–10



ZAKIR HUSSAIN

3/5 Zakir Hussain Listening Party
3/7 Rhythm with Giovanni Hidalgo, Eric Harland & Steve Smith
3/8 with Rakesh Churasia, Niladri Kumar & V. Selvaganesh
3/9 with Béla Fleck & Edgar Meyer
3/10 Duo with Joshua Redman

MAR 14–17



MARIZA

"THE SADE OF FADO."
—THE NEW YORK TIMES

MAR 21–24



JOHN SANTOS

RESIDENT ARTISTIC DIRECTOR

3/21 De Akokán feat. Pavel Urkiza & Ricardo Pons
3/22 Papo Vazquez Mighty Pirates Troubadours
3/23 Filosofía Caribeña II feat. Jerry Medina & Orestes Vilató
3/24 Uncommon Time feat. Omar Sosa

MAR 28–31



SFJAZZ COLLECTIVE

Miguel Zenón, David Sánchez,
Avishai Cohen, Robin Eubanks,
Stefon Harris, Edward Simon,
Matt Penman, Jeff Ballard

APR 4–7

HIROMI: THE TRIO
PROJECTFEAT. ANTHONY JACKSON
AND SIMON PHILLIPS

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APR 11–14



WEIMAR GERMANY

4/11 Ute Lemper
4/12–13 Max Raabe
& Palast Orchester
4/14 Club Foot Orchestra

APR 18, 20, 21



BILL FRISELL

RESIDENT ARTISTIC DIRECTOR

4/18 Allen Ginsberg's *Kaddish*
4/20–21 Hunter S. Thompson's
The Kentucky Derby

APR 25–28



BRAD MEHLDAU

4/25 Solo
4/26 Duo with Kevin Hays
4/27 Duo with Mark Guiliana
4/28 Trio with Larry Grenadier
& Jeff Ballard

MAY 2–5



JASON MORAN

RESIDENT ARTISTIC DIRECTOR

5/2 Solo
5/3 Fats Waller Dance Party with Meshell Ndegeocello
5/4–5 Bandwagon & Skateboarders

MAY 9–12



REGINA CARTER

RESIDENT ARTISTIC DIRECTOR

5/9 Jazz Violin Listening Party
5/10 African Roots of Violin
5/11 Fiddlin' With Stories
5/11 Southern Comfort
5/12 Carolina Chocolate Drops

MAY 16–19



BÉLA FLECK

"ONE OF THE WORLD'S MOST
ACCOMMODATING VIRTUOSOS."
—THE NEW YORK TIMES

MAY 23–26



STANDARDS

5/23 Tony Bennett
5/24–26 Dianne Reeves

MAY 30–JUN 2



MIGUEL ZENÓN

RESIDENT ARTISTIC DIRECTOR

5/30 Rhythm Collective
5/31 Alma Adentro
6/1 Identities
6/2 Duos: Luis Perdomo & Paoli Mejias



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GUARDIAN INTELLIGENCE

What you need to know

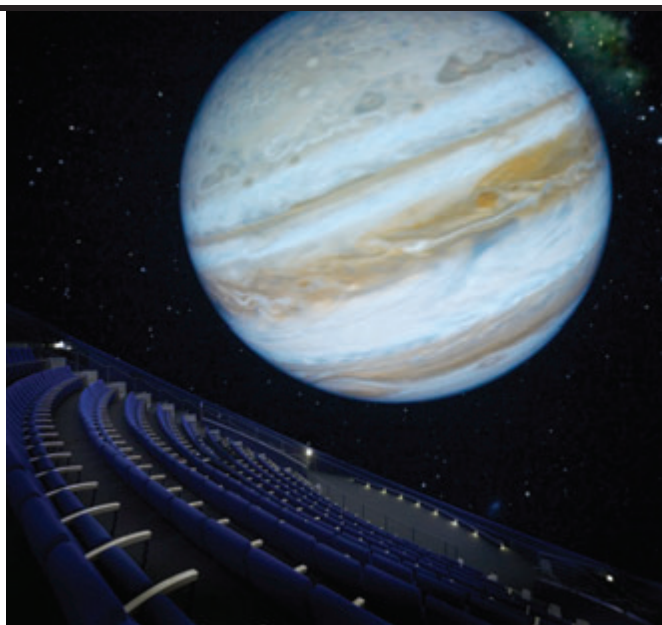
THE SCHOOL-CHOICE CONUNDRUM

Among the huge flood of nasty attack mailers that defined the District 1 supervisorial race were a series — from both sides — talking about “neighborhood schools.” Of course, the supervisors don’t control the school assignment process — but even if they did, neither Eric Mar nor David Lee ever offered a better plan for how to determine which kids go where. That’s because the city current assignment process — like democracy — is the worst possible system, except for all of the others. Let’s be honest here: “Neighborhood schools” means segregated schools. It means rich schools with good programs and poor schools without. It means no parental choice for language immersion or other special programs. Is that what anyone really wants?



KITTY AND RIFF RAFF

Kitty Pryde, the pint-sized teenage rapper from Daytona Beach, Fla. who first made waves with her viral YouTube clip “Okay Cupid” will make her first San Francisco appearance this Friday at DNA Lounge during the #Y3K party, with local hip-hop groups Main Attraktionz, and Hottub. Here’s hoping she brings along human meme Riff Raff (whom she collaborated with on the track “Orion’s Belt”). DNA Lounge, 375 11th St., SF; www.dnalounge.com. Fri/9, 10pm, \$13.



REACH FOR THE STARS

The Morrison Planetarium at the Cal Academy of Sciences has been blowing minds and wowing field trips for six decades with astounding journeys both intergalactic and molecular. To celebrate its 60th anniversary — that’s like 6 x 10 to the (-1000) light years or something! — the planetarium is playing four of its greatest hits, narrated by Benjamin Bratt, Jodie Foster, Whoopi Goldberg, and Sigourney Weaver. State of the art effects make it a truly cosmic experience. www.calacademy.org



THE MESSAGE IN THE MEDIUM

Sergio Romo’s awesomely cool political statement at the Giants victory parade — a T-Shirt reading “I only look illegal” — has been great business for shirt sellers. The original came from Wiki Tees, which has been getting hundreds of orders, but you can find copies all over the Internet. (Actually, the Romo shirt is one of the few truly creative efforts at wikitees.com, which features clothing with such brilliant quips as “I’m better than your Ex and fresher than your Next,” “Hello titty,” and “I’m the guy you have to blow to get a drink around here.”) More fun are the other spinoffs, like our fave (in spirit, if not in design quality): “I’m homo for Romo.” (spreadshirt.com) | GETTY IMAGES PHOTO BY EZRA SHAW



ZINE QUEENS

Chickfactor, the “indie bible” fanzine whose anniversary shows we wrote about this summer, just released its first new print issue in a decade. And who’s on the cover? Our very own Grass Widow.

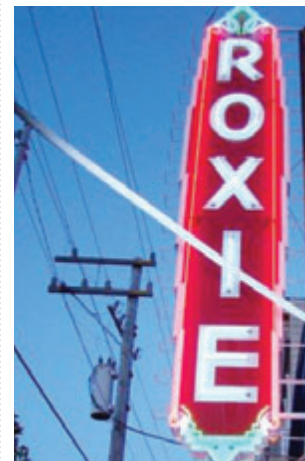


PERVY BARBIES AND TECATE

We’ll stop bitching about all the gringos dressed as *La Catarina* now (it’s only half blackface, anyway) — San Francisco has officially morphed Dia de los Muertos into a holiday of its own. Proof positive: SF State student Pilar Gordillo’s group exhibition “Fluorescent Virgins,” whose artists draw inspiration from their pervy Barbies (club kid Dick Van Dick) to Tumblr neon (Hannah Birch Carl) to Virgin Mary and Tecate tall cans (Gordillo herself.) The show runs through November 8 at SF State’s Cesar Chavez Student Center.

SUPPORT THE ROXIE!

The oldest continuously-running movie theater in the US, the Mission District’s venerable Roxie, became a nonprofit a few years back, and needs to raise \$60,000 to support theater upgrades and its 2012-2013 programming slate. (And what programming the place has been having lately — if you missed the just-wrapped “Not Necessarily Noir III” series, fret not; a “Pre-Code Fest” from tireless curator Elliot Lavine is on the horizon.) Visit the Roxie’s Kickstarter page weekly to view shorts made by indie filmmakers who’re throwing their support behind the theater, including John Waters and Barry Jenkins. And while you’re there, why not throw down a few bucks to keep the eclectic theater thriving? roxie.com



POLITICAL ALERTS

THURSDAY/8

THE BATTLE TO SAVE ETHNIC STUDIES

November 8, noon at Diego Rivera Theatre, City College Ocean Campus, 50 Phelan SF and 7:00pm, Auditorium Room 107-108, City College Mission Campus, 1125 Valencia. Watch *Precious Knowledge: Arizona’s Battle Over Ethnic Studies*, an award-winning documentary about an epic civil rights battle in Tucson high schools that shows committed students, parents and teachers mobilizing to save Mexican American Studies from a legislative ban on “ethnically divisive” classes. The film is of particular relevance given the attempt to consolidate Diversity Studies at CCSF. Sponsored by CCSF Women’s Resource Center, Save City College, AFT 2121, Bay Area Radical Women and others.

SUNDAY/11

LENO ON THE ELECTIONS

Unitarian Universalist Church, 1187 Franklin, SF. 9:30am. Light breakfast for slight fee. What do the results of the Nov. 6 election mean for the nation, the state, and the city? How will the progressive community move forward? Hear state Sen. Mark Leno talk about the election results and their aftermath and join the discussion afterward at the Unitarian Forum.

DARTH PELOSI

Disney’s purchase of the Lucas film enterprise reminds us of a great irony in San Francisco politics. When Ronald Reagan’s interior secretary, James Watt, suggested in 1983 that Disney Corp. take over management of the Grand Canyon, the whole environmental world — and just about every Democrat in western civilization — went apoplectic. You can’t privatize a national park; you can’t give Hollywood control over public lands. No way.

Watt had to back off, of course — but little more than a decade later, Democratic Rep. Nancy Pelosi proposed turning the Presidio National Park into a corporate real-estate development center — and even the Sierra Club went along. In came George Lucas, who built a giant office complex in the park — and picked up a \$60 million tax break in the process. Now Disney owns the Star Wars Empire — and although Lucas controls the Presidio building through a different company, Mickey Mouse is now firmly ensconced in a national park. Arch-conservatives Reagan and Watt were unable to move the National Park System to the Dark Side; Liberal Pelosi did it for them.



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Wilbur Storey, statement of the aims
of the Chicago Times, 1861

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deyoungmuseum.org/fridays



Image: Jacqueline Bequette and Bill Carr, photograph by Diane Petersen

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THIS WEEK AT SFBG.COM

PSYCHIC DREAM ASTROLOGY, COMPLETE EVENTS, ALERTS, ART, AND MUSIC LISTINGS, HOT LIST, COMMENTS, AND SO MUCH MORE! FOLLOW US ON TWITTER: WWW.TWITTER.COM/SFBG

ON THE BLOGS

POLITICS

Sorting through the rubble of election night: Is everyone okay and accounted for? What does it all mean?

The fake domestic violence group that's up in arms against Christina Olague

NOISE

We chat with viral rapper-teen queen Kitty Pryde before her debut SF appearance

Live Shots of experimental pop band AU at the Independent

Heads-up: Say goodbye to the Glowing Stars, welcome back San Pedro hero Mike Watt, get stoked for High Places, Die Antwoord, Maya Jane Coles, Tilly and the Wall, and La Sera

PIXEL VISION

Altared state: Check out our shots of last week's Dia de los Muertos in the Mission

Food writer Virginia Miller on where to eat in New Orleans, and where to drink in Portland

Caitlin Donohue on outLOUD Radio's queer multi-generational storytelling

SEX SF

Rope master Midori has a new trick to teach: how to sound sexy. Good Vibrations voice lessons, anyone?

THIS MODERN WORLD

by TOM TOMORROW



KCSM AND THE FUTURE OF COMMUNITY TV

BY TRACY ROSENBERG

OPINION On October 24th, the San Mateo Community College District Board of Trustees voted unanimously to reject the final two bidders (of an original six) for the broadcast license for KCSM television, bringing to an end an 18-month process by the district to try to sell the television broadcast license housed at the College of San Mateo since 1964. KCSM television reaches 10 Bay Area counties and is broadcast on 60 municipal cable systems in Northern California.

The 48-year old TV station was originally established as a broadcast training facility. From 1964 to 1980, the College of San Mateo ran one of the most comprehensive broadcast journalism programs in the country. In 2004, the station converted to a digital-only signal and in 2009, dropped PBS affiliation and became one of the

largest independent public television stations in the country.

The district, which operates the College of San Mateo, Skyline College and Canada College, has experienced the severe financial pressures affecting California higher education generally and community colleges in particular. Throughout the US, colleges and universities have been shedding non-commercial broadcast licenses at a rapid rate, causing a crisis in independent media that has long had a home at educational facilities. KCSM-TV is the largest Bay Area media asset to go on the chopping block so far.

KCSM currently broadcasts a block of distance learning opportunities and online courses that provide a lifeline to many Bay Area residents who for reasons of disability or family obligations can't participate in campus-based education. It also features a variety of cultural-exchange,

craft/hobby, theatrical and informational programs including Ideas in Action, the Miller Center forums and Moyers and Company. The station is also one of the few sources for children's programs free of commercials and provides 16 hours of week of kids TV.

Educational broadcasters are a bulwark against the commercially-driven broadcast media, whose need to deliver eyes and ears to advertisers compels them to avoid potentially controversial content and pander to the audiences that are most likely to buy large amounts of consumer goods. The freedom to present content that appeals to smaller niche audiences or presents ideas that may be challenging to some aspects of the status quo largely belongs to the independent media. So when a big chunk of it goes up for sale, it affects everyone who values the free exchange of ideas without a

CONTINUES ON PAGE 7 >>

THE FLOOD AT HOME

BY TIM REDMOND

EDITORS NOTES My brother was lucky -- the old-growth maple and oak trees around his house in Putnam Valley, NY didn't fall over, and his roof didn't blow off. The electricity was off for a week, which meant the water pump didn't work, but he hauled buckets up from a nearby stream to flush the toilets. He heats with a wood stove. He'd stocked a few cases of beer in advance and filled up the truck with gas.

"It's an inconvenience," he told me. "But we're fine. We're rednecks; the fear the IRS, not hurricanes."

But he's 50 miles north of New York City -- where people aren't so fine. When I was in college, we used to go to hang out on the boardwalk in Seaside Heights, New Jersey in the summer; it's not there any more. Staten Island is an utter disaster area. Parts of Long Island may never recover.

Hurricanes weren't part of the picture when most of New York was developed; Sandy was what you would once call a 100-year storm. Now, the weather folks are saying, this sort of thing will be fairly common. The mid-Atlantic is warmer. The tides are higher. We've already changed the climate dramatically, and we aren't doing nearly enough to change direction.

So unless something radical happens, big sections of the world's leading financial center are going to be underwater fairly often.

Jeffrey Mount, professor of geology at UC Davis, was on KQED's Forum Nov. 5 talking about how incredibly expensive it is to protect low-lying urban areas against the now-inevitable storm surges and flooding; we're talking multiples of tens of billions of dollars. And, he said, if the business community doesn't step up, it isn't going to happen.

And when he talked about the "business community," he wasn't just talking about New York. It's no secret that the Bay Area is also in a precarious position, not just because of the earthquake we all know is coming but because we're

CONTINUES ON PAGE 7 >>

EDITORIALS

THE FLOOD AT HOME CONT>>

in a coastal area, too, and the waters of the Bay are rising, and if you put together an El Nino year, a king tide and one of those big wet storms out of the West ... it's not going to be pretty.

And nobody in the Bay Area seems remotely prepared.

Imagine flooded BART and Muni tunnels, underground electrical transformers exploding, sewers backing up, power off for days or more, a foot or two of water in the Financial District. And it would be worse on the Peninsula, where, Mount noted, Google, Facebook, and Apple could find their headquarters inundated and unusable.

The point is that climate change and its impacts, particularly on sea-level rise, are an issue right here at home. Since 2009,

SPUR, the normally conservative think tank, has been doing studies and reports and talking about everything from massive new investments in sea walls to wetland restoration to "strategic retreat" -- that is, moving residential and commercial development away from shorelines -- but I don't see any of that happening.

A lot of downtown San Francisco -- and the Marina, and parts of the Mission and the Southeast -- is built on fill. That land used to be water. Unless we're planning to act like the Netherlands, and cut off our waterfront with big dikes, they may be underwater again.

It took 50 years to build the existing seawall. Protecting the low-lying areas is a long-term project. And what I see the business community in San Francisco talking about is tax breaks.

Big picture, folks. **SFBG**

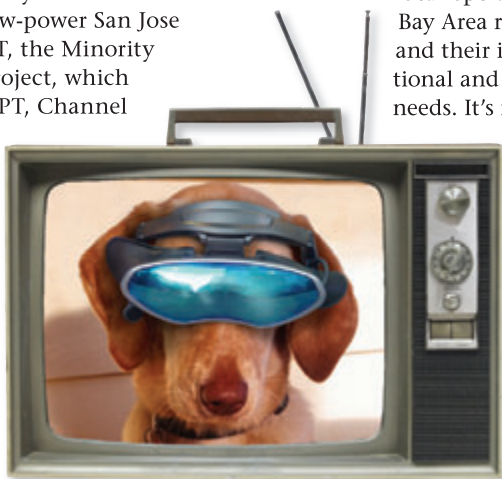
KCSM AND THE FUTURE OF COMMUNITY TV CONT>>

corporate blockade.

My organization, democratic communication advocates Media Alliance, filed a public records request with the District to obtain the details of the bids for the broadcast license and the documents are available for review at media-alliance.org.

Unsuccessful bidders for the station included Christian broadcaster Daystar Television Networks, low-power San Jose station KAXT, the Minority Television Project, which operates KMPT, Channel 32, and Belmont's Locus Point Networks, a startup run by two former telecom executives.

The final two runners-up were Public Media Company, a division of the Colorado LLC Public Radio Capital, the radio brokers who have been active in scooping up college radio stations, and San Mateo Community Television, a newly established nonprofit connected with Independent Public Media of Colorado.



fulfill the public interest obligations inherent in the free gift of a non-commercial license to broadcast. **SFBG**

Tracy Rosenberg is the executive director of Media Alliance, an Oakland-based advocate for community media. They can be found at www.media-alliance.org.

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San Francisco Documentary Film Festival

Devotees to the documentary cinema tradition take note: Doc Fest returns for the eleventh year with an opening night gala on November 8 at the Brava Theater (2781 24th St., SF). Meet the filmmaker at the 8pm screening of Jeffrey Dukin's *Working Class* -- a tale of two Mikes: San Francisco artist Mike Giant and San Diego artist Mike Maxwell -- and stick around for DJs, dancing, and complimentary food and drink. Since 2001, Doc fest has brought stories both weird and inspiring to the big screen, and this year will not disappoint, with an impressive number of films directed by women as well as many films about and created by bay Area locals. See the world premier of Mission District resident Sam Banning's *Cruel and Unusual*, a film about three people's life sentences for extraordinarily minor crimes under California's Three Strikes law. Log on to sfindie.com for tickets and a complete list of films.

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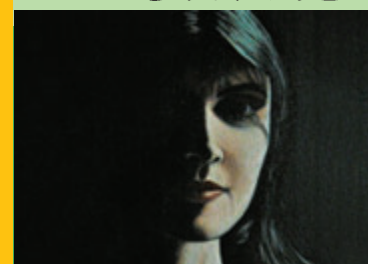
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ELECTION SPECIAL

BY TIM REDMOND

tim@sfbg.com

NEWS The most expensive, nasty, money-dominated and long election season in memory finally came to a close with some significant surprises -- and other races at press time too close to call.

While Obama cruised to a predicted victory, and Democrats did fairly well nationwide (Is Elizabeth Warren the next Barack Obama?), the results in California were more mixed. At press time, it was too close to call whether Gov. Jerry Brown had convinced the voters to approve his tax measure, although Prop. 32, the anti-union measure, was headed for defeat.

In San Francisco, the biggest surprise was how well Sup. Eric Mar was doing after a massive attack campaign by real-estate interests. In a race that won't be decided by ranked-choice voting, Mar won the typically conservative absentee votes, 48 percent to 43 percent, and his lead was growing when we went to press.

In District 5, which will absolutely come down to the ranked-choice results, London Breed -- the most conservative major candidate in the race -- was far ahead of the rest of the pack. Behind her at 19 percent was incumbent Sup. Christina Olague, who endured a big-money attack, too -- and then John Rizzo, Thea Selby and Julian Davis were bunched at around 13 percent.

There's no question that the big money played a significant role in D5. A district that has elected two Green Party members and is among the most progressive in the city put a candidate backed by the Association of Realtors in first place.

In fact, the right-wing money in San Francisco was beyond belief. In District 5, billionaires Ron Conway and Thomas Coates dumped more than \$100,000 in



DISTRICT SURPRISES

Big-money efforts could unseat Olague — but not Mar

the final week in a vicious series of attacks on Olague.

The cash funded a PAC called San Francisco Women for Responsibility and Accountable Supervisor, and in the first round of mailings, went after Olague for voting not to fire Sheriff Ross Mirkarimi.

But the campaign was only remotely related to domestic violence issues. Neither Conway nor Coates has been particularly involved in DV causes, but both are heavily invested in changing the politics of the city. Conway has famously remarked that his goal is to "take San Francisco back" from progressives, and Coates spends millions all over the state trying to roll back tenant protections.

The scope of the assault became clear the weekend before election day, when a mailer hit the streets blasting Olague for supporting a public-power measure that had the backing of a supermajority on the Board of

Supervisors. Using language and smears borrowed directly from Pacific Gas and Electric Co. and its house union, IBEW Local 1245, the literature accused Olague of sending taxpayer dollars to the environmentally slimy Shell Oil Co. In fact, the Clean Power SF plan she backed would over several years wean the city off fossil fuels and create a locally owned renewable energy portfolio.

One of the major benefits of district elections is the ability of grassroots candidates to win against better-funded opponents. In a district with 30,000 or so voters, it's possible to win with old-fashioned retail politics.

But at a certain point, the tsunami of sleazy money has an impact -- and if Breed emerges on top when all the votes are counted, that will be a factor. So will the sometimes-muddled campaign of Olague and the fact that some of her early votes, and her alliance with Mayor Lee, cost her progressive support (although by Election

Day, most progressive leaders were with Olague -- and the mayor was not helping a bit).

In District 1, the San Francisco Association of Realtors and other downtown interests poured some \$800,000 into the campaign to unseat Sup. Eric Mar, who has been a loyal ally of tenants. The money paid not only for the expected hit pieces (Mar, after all, got national attention for pushing fast-food outlets to stop giving away toys with unhealthy meals); they also included a Karl Rove-style TV ad hyping a supposed rash of home-invasion robberies in the Richmond, featuring two menacing-looking African American men.

Mar was jubilant when the early results came in. "We're going to kick their ass so the anti-rent-control realtors and big businesses can't do this again," Mar said. Mar said the amount of negative mailers cascading into the district turned voters off, and "we had a real, grassroots effort."



No sitting supervisor has ever been unseated under ranked-choice voting.

The overall vote in SF was favorable to tax and bond measures, with Prop. A, the City College parcel tax, looking at press time like it had enough votes to pass and Prop. B, the parks bond, passing handily. The new gross receipts tax (Prop. E) and the Housing Trust Fund (Prop. C) were cruising to victory.

None of that's terribly surprising -- in every one of those cases, most of the progressive leadership was on the same side as the mayor, and there was no funded opposition. So it's hard to draw any conclusions about the political winds at City Hall, or changes in the direction of the electorate, on the basis of the ballot measures.

Mayor Lee will be celebrating the passage of everything he campaigned for -- but he wasn't campaigning against anyone. There were a significant number of progressive organizations and individuals that opposed the parks bond, but they had no money to speak of and they were unable to get their message -- that the parks are being privatized and the current management of the Recreation and Parks Department doesn't deserve a vote of confidence -- out to a larger audience.

It appeared at press time that all three incumbent School Board members -- Jill Wynns, Snadra Fewer and Rachel Norton -- would be re-elected, despite the efforts of the teachers' union to throw them all out. Joining them most likely will be Matt Haney.

Incumbents Natalie Berg and Steve Ngo were headed for re-election to the Community College Board, with challenger Rafael Mandelman in a strong third place. **SFBG**

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THE PRACTICE OF POLITICS

It isn't just about issues and ideology; it's about the way we fight

BY STEVEN T. JONES

steve@sfbg.com

ESSAY San Francisco's progressive movement needs restoration and renewal. Our focus on immediate fights and indignities has blurred our perspective on the larger, longer struggle for a more just, sustainable, and inclusive society. It's time to regain that vision by taking a new path and practicing a different kind of politics.

Back-to-back local scandals involving progressive male politicians treating women badly have spawned waves of ugly reactions and recriminations on all sides. Those frustrations have bubbled up against an overwhelming tidal wave of money from wealthy individuals and corporations used to deceive and divide the voting public on the local and national levels.

Real concerns about domestic violence have been reduced to an

election-year weapon, cheapening an important issue. Stubborn injustices like lack of gender equity in pay and promotions and access to contraception have been countered with mythical "binders full of women," a new take on the old dodge of personal responsibility. Unacceptable groping or grabbing is alternatively denied, dismissed, or blamed on the women. Little has changed except the modern polish on our dated pronouncements.

The turbulence of this political year has tested our tolerance and we've lost our balance, if not our minds from time to time. But we can learn from our mistakes. San Franciscans should be leading the way forward, not just with our gadgets and technological innovations, but with the example we set in how we practice our politics.

Perhaps I'm not the best one to call out my comrades and propose our

next steps. I'm a single, straight man, and I've fought as fiercely as anyone on behalf of the Guardian's progressive values and worldview, sometimes resorting to the same nastiness that we've seen bubbling over this year.

But as I've covered this year's high-profile political scandals involving Ross Mirkarimi and Julian Davis for the Guardian — and read the vitriolic comments reacting to my stories and expressed in public forums — it has caused me to rethink my own approach and that of the progressive movement. So I want to offer my insights, make amends, and contribute to the dialogue that our community desperately needs to have.

Let me start by saying that I understand why people perceive political conspiracies against Mirkarimi, Davis, and other progressive politicians in San Francisco. Wealthy interests really do have a disproportionate influence over the decisions that are shaping this city's future, to the detriment of the working and creative classes.

A small group of powerful people installed Ed Lee as mayor using calculated deceptions, and he has largely been carrying out their agenda ever since, practicing dirty politics that have fractured and debilitated the progressive movement. In this election cycle, we saw the willingness of Lee's deep-pocketed benefactors, such as right-wing billionaire Ron Conway, to shatter previous spending records to achieve their unapologetically stated goal of destroying San Francisco's progressive movement.

But if we want to replace economic values with human values — emphasizing people's needs over property and profits, which is the heart of progressivism — we can't forget our humanity in that struggle. Choosing conflict and the politics of division plays into the hands of those who seek to divide and conquer us. We need to embody the change we want to see and build new systems to replace our ailing political and economic models.

When Mayor Lee decided in March to suspend Sheriff Mirkarimi without pay and without any investigation — and by the way, showing no

interest in hearing from the alleged victim, Eliana Lopez — progressives had good reason to be outraged. Domestic violence advocates and the Chronicle's editorial writers may not see it this way, but I understand why it seemed politically motivated.

I also understand why people wanted Mirkarimi gone, believing that someone who admitted to domestic violence couldn't possibly remain San Francisco's chief elected law-enforcement officer. This was a black-and-white issue for them, and they saw progressive opposition to his removal as condoning his actions, despite our arguments that his criminal punishment was separate from the question of what the standard should be for removing an elected official from office.

Both sides fervently believed in their respective positions and were largely talking past one another, unable to really communicate.

CHOOSING CONFLICT AND THE POLITICS OF DIVISION PLAYS INTO THE HANDS OF THOSE WHO SEEK TO DIVIDE AND CONQUER US.

Positions hardened and were charged with emotion until they boiled over during the Oct. 9 hearing on Mirkarimi's removal.

But there's never any excuse for booing or making derogatory comments to domestic violence advocates who braved a hostile crowd to offer their opinions on the issue. Tolerance and respect for differing opinion are core progressive tenets, and our faith in those values must override our emotional impulses, which only feeds a fight that we lose just by fighting.

It was against this backdrop — and partially as a result of this polarized climate — that revelations of Davis' bad behavior toward women were made public. Davis is a

friend of mine, and I was aware that he could act like an over-entitled jerk toward women, particularly during his worst period several years ago, although I had no idea how bad it really was.

As with many political scandals, the issue here wasn't just the original incidents, but how someone responds to them. That's the mark of someone's character and integrity. Most people do the wrong thing sometimes, but if we learn from our mistakes and truly make amends — which isn't something we claim, but something offered to us if our intentions seem true — then we become better people.

As we said in our editorial withdrawing our endorsement from Davis a few weeks ago, being a progressive has to be more about the movement than the person, and it's time that we remember that. So as a movement, the moment has arrived to come clean, admit our flaws, start anew, and try to lead by our example rather than our rhetoric or our stands on the issues.

They say confession is good for soul, so let me give it a shot. Shortly after Sup. Jane Kim took office in 2010, we had a series of confrontational conflicts over some votes she made and her failure to come clean about what her relationship was with Willie Brown, which seemed to me related. She offered a misleading answer to my question and then said she wouldn't answer any more questions from me, which infuriated me because I believe politicians have a duty to be accountable. And so I continued to be hard on her in print and in person.

Now, I realize that I was being something of a bully — as political reporters, particularly male reporters, have often been over the years. I want to offer a public apology for my behavior and hope for forgiveness and that our relationship — which was a friendly one since long before she took office — can be better in the future.

While I felt that I was treating Kim like I would any politician, and I probably was, the fact is that the style of combative political exchanges — embodied in the last decade by Mirkarimi, Chris Daly, Aaron Peskin, and many others, mostly men but



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CHANGE THE WORLD FROM HERE

some women like Carole Migden — is what has brought the progressive movement and San Francisco politics in general to the lowly point that we now find ourselves.

My old friend and ex-girlfriend Alix Rosenthal and other political women I know have long tried to impress upon me the value of having more females in office, regardless of their ideology, as long as they aren't actual conservatives. I have always bristled at that idea, believing ideology and political values to be more important than identity politics, which has been used as a wedge to divide the progressive movement.

At first, I supported Davis because I saw in him a progressive warrior. But most progressives know in our hearts that nobody wins wars. We are all diminished just for fighting them, and their fallout can be felt in unexpected ways for years to come. Even though I agreed with the Board of Supervisors decision to reinstate Mirkarimi, I felt sad and sick watching the celebrations that followed, and I understood that winning that battle might do real damage to the progressive movement.

So I'm proposing that we just stop fighting. We need to stop



demonizing those we don't agree with. "We are not the enemy," Domestic Violence Consortium head Beverly Upton told supervisors at the Mirkarimi hearing, and she's right. We can still disagree with her position, and we can say so publicly and call from her to talk to Lopez or take other steps, but we shouldn't make her an enemy.

Having written this essay before the Nov. 6 election, I don't know the outcome, but I do know progressive power is waning just as we need it

most. Landlords and Realtors are intent on rolling back renter protections, while technology titans and other corporate leaders will keep pushing the idea that city government must serve their interests, something the mayor and most supervisors already believe. And they're all overtly hostile to progressives and our movement.

Against this onslaught, and with so much at stake, the temptation is to fight back with all our remaining strength and hope that's enough to change the dynamics. But it won't.

Now is the time to organize and expand our movement, to reach out to communities of color and the younger generations. We need to grow our ability to counter those who see San Francisco as merely a place to make money, and who are increasingly hostile to those of us standing in their way.

It may sound trite, but we need to meet their hate with our love, we need to counter their greed with our generosity of spirit. In the year 2012, with all the signs we see in the world that the dominant economic and

political systems are dying, we need to work on building our capacity to create new systems to replace them.

If they want to build a condo for a billionaire, we should find a way to build two apartments for workers. If they want to bend the campaign rules and dump millions of dollars into one of their candidates, we should use free media and bodies on the street to stand up for someone with more integrity. Our heroes are people like MLK and Gandhi, and — and most recently and perhaps more relevantly, Arundhati Roy, Amy Goodman, and Aung San Suu Kyi — and we should heed their examples now more than ever.

I'm not going to presume to lay out a specific agenda or new tactics, leaving that leadership to those who embody the new approaches and visions that I'm willing to learn and lend my energies and experience to supporting.

But the one essential truth that I've come to embrace is that our current struggles and paradigms are as unsustainable as the system that we're critiquing. It's time to embrace a new way of doing things, and to join the vast majority of people around the world in creating a new era. **SFBG**

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NEWS

GRANT'S TOBACCONISTS, ESTABLISHED IN 1849, LOST ITS LEASE AMID
RISING COMMERCIAL RENTS. PHOTO BY ANNA STERLING



OUT OF BUSINESS

There's a downside
to the real-estate boom on Market Street

BY ANNA STERLING AND ALEX KEKAUOHA
news@sfbg.com

NEWS Grant's Tobacconists is a rare San Francisco business that can trace its roots all the way back to the Gold Rush. For more than 160 years, the company has been selling cigars, pipes, tobacco tins, house blends, and smoking accessories; legend has it Emperor Norton was among the early customers. It's also been home to California's first and largest walk-in humidor, and one of the only tobacco shops offering its customers a lounge area to smoke and relax in.

As of last month, however, you won't be able to find Grant's in San Francisco. A storefront on Market and 2nd Street has been home to the outfit since 1963 — but now, as a new gold rush hits the Market Street corridor, the rent has gone too high. Grant's lost its lease; what may be the oldest continuously operated small business in San Francisco is now homeless.

"It started off as them wanting to renovate and build into our space in the humidor," Jason Quijano, the store manager, said. "It seemed to me they just wanted us out. They definitely want to increase the rent in here and overhaul everything."

My Dutch Bike, right across the street from Grant's, also lost its home — under similar circumstances. The company is owned by Oscar Mulder and Soraya Nasirian

and sells family-friendly, handmade Dutch city bicycles that allow people to ride safely around town with a small child in tote.

"We started in 2009. My husband is Dutch," Nasarian said. "We had a little baby and rode our bikes in Holland with our son up front. It was an amazing and eye-opening experience to be able to ride with my little one on my bike. It was liberating."

For three and a half years, they've operated out of 575 Market Now, if you're looking for one of the Dutch specialty bikes, you'll have to order it online or hike up to 60 Gate Five Road in Sausalito, where the new store is.

SIGN OF THE TIMES?

Small businesses in San Francisco lose their leases all the time; rents go up, landlords want to renovate buildings ... it's just part of life for local entrepreneurs.

But the rent hikes along Market Street may be an indicator of a new wave of changes driven by the surge in tech money.

While Mayor Ed Lee is happily touting the changes that have come to Market Street — with tech companies drawn to the formerly run-down mid-Market area by healthy tax breaks — there's a downside to San Francisco economic booms. As landlords scramble to get in on the cash coming from companies will-

ing to pay high rents, the little folks get pushed out.

That happened on a grand scale between 1999 and 2001, when the dot-com boom drove up rents and forced community businesses and institutions out. One of the most famous battles revolved around what was then the Bay View Bank building on 22nd and Mission streets, where a dot-com called Bigstep took over space that had been used by community-serving businesses (immigration lawyers, tax advisors, nonprofits). All of the existing tenants were forced out; many left the city. Across the street, a dance studio that served hundreds of people and several organizations was evicted to make room for a dot-com.

It's a challenge that the city can't seem to handle: How do you do economic development in an area that needs it without forcing longtime tenants who have reasonable rents out of town?

Thea Selby, a candidate for District 5 supervisor, runs a small business that's a direct victim of the Twitter Effect. Her company, Next Step Marketing, works with magazines, online entities, and occasionally newspapers. She and her seven employees were recently displaced after 10 years at Market and Mason.

"The landlord came to us about three months before our lease was up and said, 'We're going to raise

CONTINUES ON PAGE 14 >>

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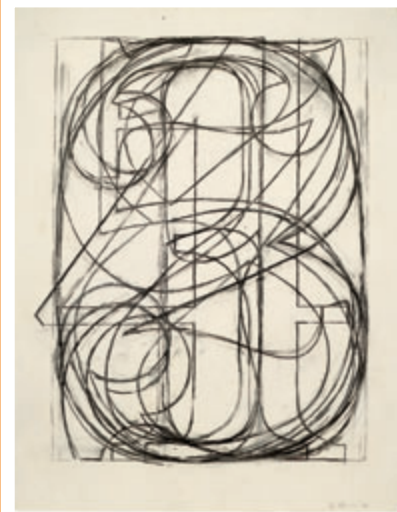
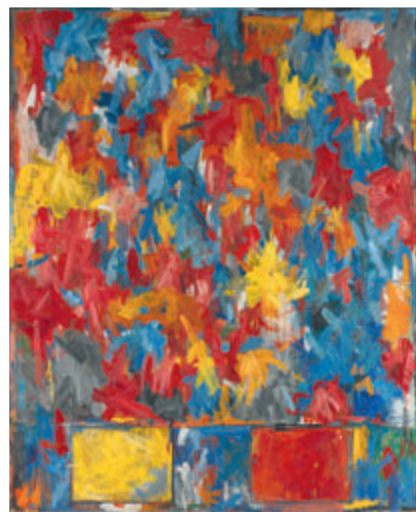
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Left to right: Jasper Johns, *Highway*, 1959; Private collection. *0 through 9*, 1960; Collection of the artist. *Figure 7*, from *Color Numeral Series*, 1969; published by Gemini G.E.L.; The Doris and Donald Fisher Collection at the San Francisco Museum of Modern Art. © Jasper Johns/Licensed by VAGA, New York, NY, and © Jasper Johns and Gemini G.E.L./Licensed by VAGA, New York, NY.

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the rent on this entire floor. We're going to take everybody out of here and we're going to put a high tech company in here because we can get 2-3 times the rent.' They were very blunt about it," Selby said.

"The city talks about the revitalization of mid-Market and it's still pretty dismal out there. But the rents are going through the roof. They think we're going to have a great high tech company and they're going to give us 5,000 jobs,

"THE RENTS ARE GOING THROUGH THE ROOF."

THEA SELBY

so they bend over backwards for these companies and ultimately end up screwing the small businesses that are here in the boom and in the bust."

Now an entire floor of small locally owned businesses is looking for office space — and some may be lost to the city altogether. Selby said she and others are looking east, towards Oakland.

HUGE SPECULATION

It's the same story up and down the city's major artery as San Francisco faces what John Kilroy, the head of the giant Kilroy Realty Co., told investors recently is the hottest commercial real estate market ever. J.K. Dineen, the Business Times reporter who covers real estate, quoted Kilroy saying, "I've never seen so much visible demand."

Chris Daly, a former San Francisco supervisor who recently shut down his bar, Buck Tavern, at 1655 Market, said the increasing rents made it impossible for him to stay in business.

"In discussions about the new lease for space, the property manager did mention mid-Market revitalization as a reason why the building owner was holding out for what she was holding out for," he told us. "Clearly in the last year, there's been huge speculation on commercial property. There's vacant spaces with asking prices

that are pretty ridiculous."

He explained that the neighborhood is no longer friendly to an inexpensive operation: "I wanted to have a community-oriented type of place with reasonable prices. Unfortunately, the rent that was being asked would not allow that kind of format to work."

San Francisco Scooter Centre is on the ground floor of a boxy, three story, red-brick building on 10th Street, two blocks south of Market. Owner Barry Gwin says his business has been booming since the recession hit because scooters are a cost-effective alternative to driving when gas prices increase. Over the eight years he's been at his current location, he's seen other businesses on the block leave and, despite his success, he knows his time will come.

"It sucks," he says. "I know I won't be here in four years."

Others aren't as optimistic.

Around the corner is a small non-profit where an employee says she read in a local paper that her landlord sold her building to a developer who plans to build a hotel. After five years at the same address, her organization is going to have to find somewhere else to go.

In the second quarter of 2012, mid-Market's vacancy rate was above 29 percent — high if you consider the Financial District's vacancy rate is sub 10 percent. But as the end of the year approaches, that vacancy rate has fallen seven points.

John Bozeman of the Building Owners and Managers Association (BOMA) of San Francisco sees the neighborhood's appeal. "If I was trying to lease commercial space, I'd say it was attractive because it's near SoMa which is at capacity or near it," said Bozeman. "If you look at the Twitter headquarters, that's probably the biggest footmark on Market and tech survives around like-minded people."

There are some who have no fear of the coming changes. At the corner of Market and South Van Ness is a small eatery called the Pastry Cupboard. From her restaurant's window, owner Chona Piumarta points to a run-down hotel she calls an eyesore. And across the street is a parking lot she believes will be demolished for condos. She said new development is necessary for the area and she isn't concerned about big high tech companies like Twitter moving in.

"I'm not worried. We actually do business with Twitter. They order here occasionally and we deliver to them." **SFBG**

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gypsytaub@gmail.com 510-318-1750

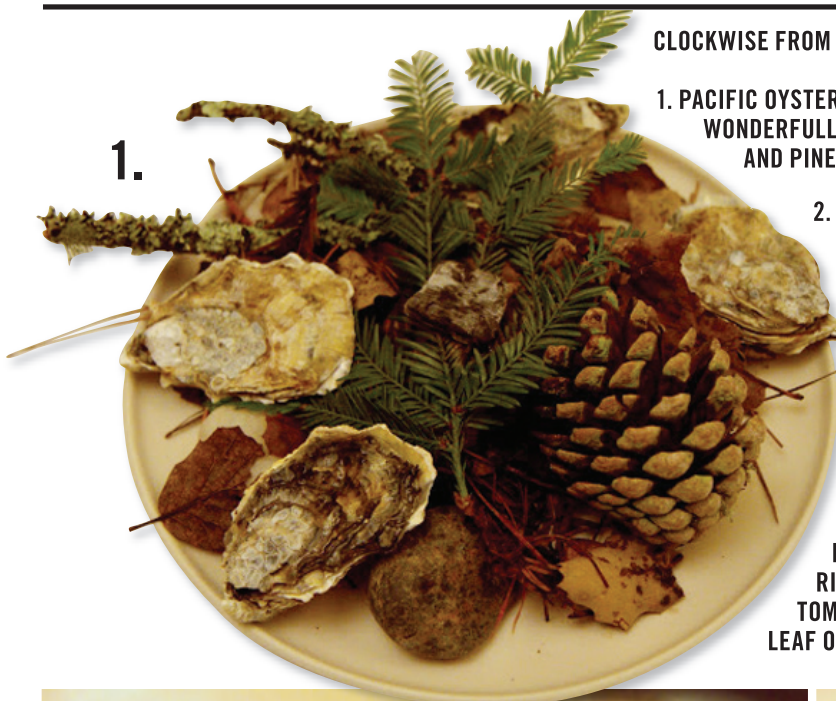
CLOCKWISE FROM LEFT:

1. PACIFIC OYSTERS NESTLED AMONG STRIKING, WONDERFULLY AROMATIC REDWOOD NEEDLES AND PINE CONES;

2. PASSION FRUIT AND WHITE CHOCOLATE BABA CAKE TOPPED WITH HONEYCOMB, IN SHISO SAUCE

3. YOUNG TURNIPS REST BENEATH A PILE OF DECOMPOSING LEAVES THAT MUST BE DUG THROUGH BY HAND

4. TOFU MADE WITH DEEP OCEAN WATER PULLED FROM A SPOT OF THE FARALLON ISLANDS, PASTEURIZED AND PRESSED FOR A RICOTTA-LIKE TEXTURE, WITH CHERRY TOMATOES AND SEAWEED IN SILVER LEAF OLIVE OIL



IF ON A WINTER'S NIGHT ...

BY VIRGINIA MILLER
virginia@bayguardian.com

APPETITE Chef Magnus Nilsson, of lauded restaurant Fäviken Magasinet in the furthest reaches of northern Sweden, recently sledded into town to cook up a cutting-edge rustic 12-course meal with Chef Daniel Patterson at Coi, Patterson's Michelin two-star Mecca of California cuisine. Nilsson's new

book *Fäviken* (Phaidon) lavishly illustrates why food editors and writers trek hours to his secluded spot for elemental yet exquisite dishes utilizing ingredients like lichen, moss, and open-fired meats. The unique tastes and earthy experiences — conjured with Bay Area ingredients that Nilsson and Patterson foraged for themselves the morning of the showcase meal — were unreal. Here are some highlights. **SFBG**

RIGHT: KOHLRABI ROOT CRUSTED IN TOBACCO AND VINEGAR, LACED WITH DILL, EDIBLE FLOWERS, THAI BASIL, AND MINT, IN A POOL OF POMEGRANATE SAUCE

BELOW: POWERHOUSE CHEF TEAM OF DANIEL PATTERSON, LEFT, AND MAGNUS NILSSON



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LOTS GOING ON

BY L.E. LEONE
le.chicken.farmer@gmail.com

CHEAP EATS Oh the horror!
Oh the hilarity!
Oh the black bean and chicken chili, spaghetti and meatballs!

No, it wouldn't look good, journalismically, for me to review Hedgehog's second li'l movie myself, being after all her ever-loving domestic. Not to mention my three (3) credits, for catering, co-production, and co-score. So, for once I have decided to do the right thing: ask my dad to review it for me.

CHEAP FILM

BY PEACHES LEONE
Having lived 78 years and weathered numerous careers (gas station attendant, softball pitcher, ditch digger, guard rail painter, mail sorter, school teacher, cartoonist, imaginary basketball star, stay-at-home dad, composer, composter, memoirist, country music performer, poet, etc.) I thought I'd try my hand at film reviewing.

Since I'm new at this, I'll start with a critique of a nine-minute film, "The Chain," written and directed by Hedgehog (of "Treme" fame), starring the wonderful character actor Earl Butter, the Maze, and Long Tall Philip, with music by Bikkets and Chicken Farmer, Bullet LaVolta, and Daniel Voigt. It begins with Bob (Butter), sitting before his TV waiting for the big game to begin. Soon his friend Jeff, played perfectly by the Maze, arrives with a stash of beer and his cell phone.

I won't give away the final eight minutes (no spoiler alert here), but it's scary and surprising. And the music is probably very good.

Cheap Eats continued...

Speaking of big games, I of course couldn't keep my nose out of the World Serious brouhaha. First I hurried home from Lost Weekend for socks and my winter coat, then I went back out into the mayhem, looking as clueless as possible, and asking as many revelers as would meet my eye, "Excuse me, do you know who won?" And other such dada doozies — none of which achieved their desired effect.

Worse, at the bonfire at

Mission and 22nd, I must have brushed up against some fresh graffiti, because my favorite white winter coat woke up ruined.

Oh well. Destruction is how we say "yay." No?

As usual, when the bottles started to fly, I headed home and tried to sleep, beep beep.

CHEAP SPORTS

BY HEDGEHOG

The Giants won the World Series! I'm sure you already noticed that since you were in San Francisco at the time and buses were on fire outside your house and shit. Me? I was (and still am) in Los Angeles.

My beloved Chicken Farmer needs a new pair of shoes — and now, it turns out, a new winter coat, to boot. Since she's on strike, that means it's time for me to look for a real job which, in my line of work, means going to Los Angeles.

Or Skywalker — but I've yet to learn their secret handshake so... Traffic wasn't bad, thanks for asking. I listened to the first four innings in the car on the way in to town. And by the time things really got heated up (the 8th), I had put in enough face time with Kristy Kreme, my Valley bestie, and my hosts (Groovy and Julie of the Julies), that it seemed appropriate to turn on their huge plasma TV and ignore them for a while.

They have 3D! It makes everyone look like colorforms when the programming isn't 3D though, so I watched Sergio Romo strike out Miguel Cabrera in only two dimensions, like most of the rest of yous.

Here is LA's reaction to SF's win: Kristy said "Fuck yeah." Julie declared she was in awe. Groovy grilled steaks.

If you work at Skywalker/Disney, please rescue me from this warm, sunshiny place with wide lanes and ample parking. I'm homesick and you're my only hope.

Cheap Eats continued ...

Here! Here! No matter how you spell it, it's better than there there.

New favorite restaurant? ...

Don't have one, deal with it. **SFBG**

THE CHAIN

www.vimeo.com/52043639

SAN FRANCISCO TRANSGENDER FILM FESTIVAL THURSDAY/8



WEDNESDAY 11/7

TWIN SISTER

At times romantic and sultry but also plenty psychedelic, *Twin Sister* will bring its energetic, upbeat dream-pop back to San Francisco this week. Singer, Andrea Estella, an artist who also works in water color and sculpture, is decidedly nymph-like with



her hypnotic voice and pixie features. And if that's not entrancing enough, she's backed by a collaboration of Brooklyn musicians who handle their instruments (keyboards, synths, and melodica to name a few) with thoughtful precision. If you're lucky, they may throw in some acoustic versions, but you'll have to come and find out for yourself. (Molly Champlin)

With Melted Toys, Some Ember, and Yalls (DJ set)
8pm, \$10
Rickshaw Stop
115 Fell, SF
(415) 861-2011
www.rickshawstop.com

THURSDAY 11/8

SAN FRANCISCO TRANSGENDER FILM FESTIVAL

With *Cloud Atlas* co-director Lana Wachowski (and her fab pink hair) all over pop culture media these days, trans filmmakers have never enjoyed a higher profile. But the artists who've participated in the San Francisco Transgender Film Festival, now in its 11th year, don't need Hollywood to assure them of their talent. The 2012 fest is the biggest ever, with three nights of globally-sourced short films ("enticing tales of defiance, bullying, relationships, sex, humor, enchantment, romance, and zombies"), plus a performance spectacular (with Sean Dorsey Dance, Eli Conley and the Transcendence Gospel Choir, and more). Previous fests have sold out lickety-split, so buy your tickets ASAP. (Cheryl Eddy)

Thu-Sat, 8pm; Sun, 7pm, \$12-\$15
CounterPulse
1310 Mission, SF
www.sftff.org

THURSDAY 11/8

WET PAINT

Contrary to popular belief, the Beats were not just an old boys' club. Bay Area painter Jay DeFeo stands as a contradiction to the flat

female characters you'll encounter in a Kerouac novel. She pushes boundaries alongside all persua-



sions of painters. Her work lays the paint thick, looking at light, nature, and the body to find the abstract in the real and vice versa. In conjunction with her retrospective at SFMOMA will be a performance of *Wet Paint* by Kevin Killian (maybe you know him as a poet, editor, and award-winning author of gay erotic fiction). The play about DeFeo's life will be performed by the Poets' Theater and should be a great way to learn the background of her art and ties with the beat movement. (Champlin)

7pm, \$10
San Francisco Museum of Modern Art
151 Third St., SF
(415) 357-4000
www.sfmoma.org

THURSDAY 11/8

MAYA JANE COLES

If London producer and DJ Maya Jane Coles has made a statement in her so far short and rapid ascension in the dance music world, it was with the title of her 2011 EP, *Don't Put Me in Your Box*. Whether under her own name, dubstep alias Nocturnal Sunshine, or as part of dub duo She Is Danger, Coles has resisted the contrived hooks and familiar samples that promise EDM



success, instead forging a path through deep house, delivering independent productions with her personal stamp on everything from vocals to visual design. Noted in the press for being both a breakthrough artist and still quite young, Coles is worth paying attention to as she prepares her eagerly awaited full-length album. (Ryan Prendiville)
With Moniker, Brian Bejarano
9pm, \$20
Monarch
101 Sixth St., SF
(415) 284-9774
www.monarchsfsf.com

FRIDAY 11/9

"FLAMENCO EN MOVIMIENTO"

The emphatic swirl of voluminous skirts, the pounding of heels against the floorboards, the mesmerizing stop-start rhythms, the rose gripped in the teeth, the ache of tight pants ... Spanish flamenco



dancing and music, bursting with full-throated emotion and thrilling restraint, can be addictive. The Bay Area certainly loves it: flamenco has been eliciting hearty "olé!"s in a new wave of wine bars, beer halls, and Spanish restaurants over the last few years. We're also home to some incredible flamenco troupes, especially Theatre Flamenco of San Francisco, led by brilliant director Carolyn Zertuche and celebrating its 46th year. Her company's annual show (this year called "Flamenco in Motion" in English) blew me away last year: the passion, technique, and gorgeous live music emanating from the stage were spellbinding. And I'm no drama queen! If you need a shot of strings-free emotional beauty in these trying times, here's your best bet. (Marke B.)

8pm (also Sat/10 at 8pm and Sun/11 at 2pm), \$20-\$40

Cowell Theater, Fort Mason
Marina Blvd, SF.
(415) 826-1305
www.theatreflamenco.org

FRIDAY 11/9

CHRISTOPHER OWENS

It was only in July that with a few tweets Christopher Owens announced the break up of his breezy, garage rock infused pop band Girls. Owens cited per-



sonal reasons — as if there were any other kind — but promised that he would continue to make music in some other form. Just as quickly as that news came, the songwriter has turned around and scheduled a solo date, premiering an entirely new road-trip themed album called *Lysandre*, at an intimate performance above the Regency Ballroom. A special peek at the album due for release in January, this show will also be filmed for a music video. (Prendiville)

9pm, \$20
The Lodge at the Regency Ballroom
1300 Van Ness, SF
(800) 745-3000
www.theregencyballroom.com
CONTINUES ON PAGE 18 >>

"FOREVER NATALIE WOOD" FRIDAY/9



CONT>>

FRIDAY 11/9

"FOREVER NATALIE WOOD"

Natalie Wood was a child star (1947's *Miracle on 34th Street*) turned teenage Oscar nominee (1955's *Rebel Without a Cause*) turned Hollywood legend (1961's *West Side Story*; 1961's *Splendor in the Grass*) turned celebrity tragedy (after her mysterious 1981 drowning death at age 43). Marc Huestis curates a special tribute to the gone-but-never-forgotten icon with three days of films (all of the above save *Miracle*, plus 1966's *This Property is Condemned*; 1962's *Gypsy*; 1963's *Love With the Proper Stranger*; 1969's *Bob & Carol & Ted & Alice*; and 1965's *Inside Daisy Clover*), including an appearance by Natalie's sister (and Bond girl) Lana Wood before the Saturday night centerpiece screening of *Splendor*. (Eddy) Through Sun/11 Castro Theatre 429 Castro, SF www.castrotheatre.com

SATURDAY 11/10

JON SPENCER BLUES EXPLOSION

Jon Spencer has been pushing the boundaries of modern rock for nearly 30 years now, first with Pussy Galore, which brought new meaning to the union of the words noise and art, and he has continued to light up

stages with his electric live presence with several other projects, notably Boss Hog, Heavy Trash, and the Jon Spencer Blues Explosion. With its first new record in eight years, *Meat and Bone*, dropping earlier this year, Blues Explosion — which also features Judah Bauer and Russell Simins — is hitting the road once again to testify to the power of rock'n'roll. (Sean McCourt)

With Quasi.
9pm \$21–\$23
Great American Music Hall
859 O'Farrell St., SF
(415) 885-0750
www.slimspresents.com

SATURDAY 11/10

LA SERA

These jangly, melancholic pop songs might sound a bit familiar to you. Brooklyn singer-songwriter Katy Goodman, the woman behind La Sera, is also "Kickball Katy," one third of the indie rock band Vivian Girls. This year's *Sees the Light* is Goodman's second solo release under the La Sera moniker. It's a rollicking breakup album that leaves you, after many powerfully emotional highs and lows, feeling not downtrodden, but empowered.



LA SERA
SATURDAY/10

Layers of distorted sound create a dreamy, escapist pop landscape, at times blurring the lines between pop and punk rock. La Sera is one of the first indie artists to perform at the Chapel, the Mission's brand new music venue. (Haley Zaremba)
9:30pm, \$10
Preservation Hall West at the Chapel
777 Valencia, SF
www.thechapelsf.com

SUNDAY 11/11

"ANIMATING DARK DREAMS: THE FILMS OF JAN SVANKMAJER"

Some of the creatures by Czech animator and puppeteer, Jan Svankmajer, seem like they were plucked out of David Bowie's *Labyrinth*. If you were into the flying gremlins in *Magic Dance* and Escher-



world ending, this double feature should be a no-brainer. Svankmajer's films are a bit more gruesome than stealing someone's baby, though, and are deepened with inspiration from classic stories. *Lunacy* (2000), based on several shorts by Edgar Allen Poe, goes for the philosophical horror while *Little Otik* (2005), based on a Czech folktale, shockingly captures the gore of child-rearing. A few things to look forward to: dancing slabs of meat, hair eating, and a devious tree-stump baby. (Champlin)
2pm, 4:30 p.m., \$10 each
Yerba Buena Center for the Arts
701 Mission, SF
(415) 978-2787
www.ybca.org

JON SPENCER BLUES EXPLOSION SATURDAY/10



MONDAY 11/12

TITUS ANDRONICUS

Titus Andronicus stunned everyone in 2010 when *The Monitor*, a ridiculously ambitious civil war-themed concept album, turned out not to be meandering celebration of its own complexity, but a powerful, masterfully written opus. Now, with 2012's *Local Business*, Titus Andronicus is eschewing high-brow theatrics and multi-instrumental recordings for a simple, down-and-dirty rock album, intended as a marriage of its recorded work and its remarkably energetic, guitar-heavy live sound. In *Local Business* singer and driving force Patrick Stickles howls about stigmatized subjects relevant to his own life, like deteriorating mental health, and male eating disorders. 2012's Titus Andronicus may not be grandiose, but it's definitely badass. (Zaremba)

With Ceremony
8pm, \$19
Great American Music Hall
859 O'Farrell, SF
(415) 885-0750
www.slimspresents.com

MONDAY 11/12

NAPALM DEATH

Hailing from Birmingham, England — the same industrial city that gave birth to Black Sabbath — British grindcore pioneer Napalm Death has been pummeling listeners since the mid 1980s. Though the band has gone through a multitude of lineup changes over the years, key members, including Shane Embury and Mark Greenway, continue to lead the group to success. Returning to the US in support of its new album, *Utilitarian*, its 15th release, the quartet joins local rockers Municipal Waste, Exumed, Attitude Adjustment, and Impaled at what is guaranteed to be a most brutal night of extreme music. (McCourt)

7pm, \$12–\$16
Oakland Metro
630 Third St., Oakl.
www.oaklandmetro.org

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Fl., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to lists@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone. **SFBG**

TITUS ANDRONICUS MONDAY/12



BY EMILY SAVAGE

emilysavage@sfbg.com

MUSIC Shellacked gummy worms, cherubic Ebay'd figurines, one of those ships in a glass bottle usually reserved for nautical-themed offices, a red bike reflector, a holarctic blue copper butterfly, a vintage stenograph. The physical items sit on separate pedestals as part of the release for Michael Zapruder's newest album, *Pink Thunder* (www.michaelzapruder.com).

You have through Nov. 18 to visit the Curiosity Shoppe on Valencia in the Mission, stick some headphones on your ears, and press a small red button on a bubblegum-pink square circuit board affixed with a kitschy sculpture of a bear holding an empty pot attached, or that bowl of shellacked gummy worms, or that holarctic blue copper butterfly, and hear the single track encased within. Zapruder dubbed the structures "portmanteaus" after the linguistic term meaning two blended words.

These particular portmanteaus are blends of vision and sound, sculpture and music. The objects, and the individual songs that pump out of them — Zapruder's free-form pop built from poetry — force you, the listener, to think beyond your lazy current manner of music absorption.

"Just generally, I love the idea of a totally unconnected song. This is a song. That feels like an object that's somewhere closer to the stature of the music, as opposed to a CD. This celebrates music. It dresses it up," Oakland's Zapruder says, smiling in the center of his portmanteaus.

Plus, it's fun to touch the art.

"Imagine if you went into a record store and there weren't that many things but each thing was really cool, you wanted to pick it up and play with it, and there was only one copy of each thing. Don't you think that'd be cool?" He laughs after he says it. Could this be the future of the now-shuttered mega record stores? Could downsizing have saved the behemoths?

Of course, it all goes a bit deeper than that, the vision behind this multifaceted, six-year-long project.

"I think it's good when people listen to stuff in an uncertain state. So many listening experiences are so familiar. You're working on your computer and you're listening, or you're in a club. And it can be amazing. But you know what you're going to get, you know the structure. [*Pink Thunder*] songs are all experimental, all free-composed. Hopefully they're very listenable, but they're odd, and



HI-FIDELITY WEATHER

Michael Zapruder's 'Pink Thunder' blends poetry, free-verse pop, and hard-wired found art

I thought it'd be good for people to be in a 'what is this?' state."

Though the songs are also being released through a few more traditional venues. *Pink Thunder* as a whole is the portmanteaus, each with one of 22 songs that are also compiled into CD form and 12-inch vinyl on The Kora Records (known for releasing records such as Philip Glass' recent *Reworked*), seven-inches released by Howells Transmitter, which Zapruder helps run, and a bright pink poetry book, put out by Black Ocean.

The whole process took half a decade to create, completed with the Oct. 16 release on The Kora and the installation at Curiosity Shoppe, which opened in mid-October. Though clearly, the wider range of this project, beyond the physical objects, is the relationship between poetry and music.

It all began with a poetry tour organized by Seattle's Wave Books; Zapruder's renowned poet brother Matthew helps run the small publishing house. Zapruder jumped on the Green Tortoise poetry bus for a week of the 50-city tour and after a few false starts, he came up with the

idea: "I wanted to see if songs could communicate those same kinds of things that these poets' poems do."

He gathered up poems by the likes of the Silver Jews' David Berman, Carrie St. George Comer, Gillian Conoley, Noelle Kocot, Sierra Nelson, Hoa Nguyen, D. A. Powell, Mary Ruefle, James Tate, Joe Wenderoth, and his brother, and turned them into lyrics.

"The poets are such badasses," Zapruder says, when asked if he sees the project as a way to deliver poetry to the masses. "Most of them are better known than me. The idea that I could give something to them, introduce people to their work, that's incredible."

As musician-writer Scott Pinkmountain says in the book's introduction, "these are poets who understand that the big grabs — Love, Family, Confession, Death — can no longer be approached directly in a convincing way. Today's audience is too savvy, too wary of manipulation and sentimentality. These poems instead stake their foundation on the minutia of accidental revelation, trusting the details of life to point out the bigger picture."

We, as the music listener, hear this in the subtlety of a track like "Book of Life," created from Noelle Kocot's story about a monk and a phoenix meeting in the woods. At one point, the monk gives the phoenix a squirming worm — hence the shellacked bowl of gummy worms portmanteau at Curiosity Shoppe.

There are slightly more literal interpretations in songs such as the deceptively upbeat string-heavy "Storm Window," based on the poem by Mary Ruefle, which tells a story of a sedentary couple — "She sat writing little poems of mist/he in his armchair/reading blood-red leather novels/their three-legged white cat wandering between them/24 champagne glasses sparkle on a shelf/never a one to be broken." It's about empty domestic harmony, so Zapruder created the portmanteau with that cheery Ebay bear holding an empty bowl. The found object is eerily revealing.

The project's title came from Zapruder's brother's poem "Opera," which ends with the line, "still riding your bike under pink hi-fidelity thunder." (The object represented here is a red bicycle reflector.)

One of the more arresting combinations is for the song "John Lomax: I Work With Negroes." The object is an old voltage meter. The poem, written by award-winning African-American author Tyehimba Jess, and subsequently the song, are about John Lomax, who "discovered" fabled blues musician Lead Belly in the 1930s.

The theme throughout is of the racism of exoticism, the way Lomax exoticized Lead Belly. "Racism that's couched in admiration, this condescending accolade," as Zapruder describes it. "So the idea [for the voltage meter] was that he's constantly measuring and evaluating — but also, Lomax brought all this stuff in his car on tour, hundreds of pounds of equipment, so I thought maybe he had one of those."

The piano-driven song is brief, just a minute and 35 seconds, but shifts from quiet plea to deep gravely question mark, and back again, using multiple vocal backing tracks.

The songs often deviate, in tone, and in tempo. As a whole, it's an impressive, if difficult listen. There are so many layers, so many twists and turns. They don't have expected pop hooks, there isn't a whole lot of repetition. Zapruder lets the songs wander, as if he's creating a melodic new method of storytelling, occasionally dipping into child-like wonder. He builds songs in a Jon Brian-esque style, with Elliot Smith-like sensitivity and raw ache in his vocals, treading ever-so-lightly over tracks of electric guitar, drums, synthesizers, and in some cases, marimba or brass horns.

The actual songwriting process was quick. He wrote half of the them during a solo 10-day residency in a Napa cabin. The recording of said tracks took considerably longer — nearly three years, beginning in December of 2008. The Oakland resident hopped around with the songs in mind, recording some vocals in his own studio, some instruments at Closer Studios in San Francisco, and New, Improved in Oakland (where tUnE-yArDs and her ilk record), and mixed at Tiny Telephone.

He sang and played many of the instruments, but got backup musical help from dozens of fellow musicians, including Nate Brenner (aka Natronix) of tUnE-yArDs, bassist Mark Allen-Piccolo, and multi-instrumentalist Marc Capelle. An aside: Allen-Piccolo and his father are the ones who designed the music player circuit in all the wooden bases of the portmanteaus, as they have a circuit design business.

CONTINUES ON PAGE 20 >>

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ARTS + CULTURE: MUSIC

CONT>>

So Zapruder pieced together recordings from different studios and time periods in a situation he describes as a “free for all.”

“It took years,” Zapruder says with a shrug, “That’s what it’s like when you do something you’ve never done before. You make a lot of mistakes.”

And it is a relatively unique idea — there isn’t much to compare this project with. Zapruder mentions Tristan Perich’s *1-Bit Symphony* on Bang on a Can Records, an electronic composition in five movements on a microchip in the jewel case. Also, a release from German ambient-experimental label tomlab that featured an album with an object (though the music wasn’t *inside* the object as with *Pink Thunder*).

In his own career, Zapruder’s recorded three well-received albums; Spin Magazine once called his work prolific, and described his compositions as “in the mold of Sufjan Stevens or Andrew Bird,” a pretty weighty and favorable comparison in the indie music world. But so far, he’s never done anything quite like *Pink Thunder*. The stunt for which he’s perhaps most well known is 1999’s *52 Songs*, in which he wrote, recorded, and posted one new song a week for a full year; and this was back before the ease of the modern web with ubiquitous sites like Youtube, Bandcamp, or Soundcloud. So while he’s dabbled in the avant garde, this was certainly the first time he Ebay’d and thrift-shopped physical items (he went to Urban Ore in Berkeley) to display and interlock with his music.

And now he’s back to his other undertakings. The married father of two also works part-time at Pandora (where he was the curator of the



music collection for seven years), is in graduate school for music composition at California State University East Bay, and is making another record. He’s a third of the way through recording, and hopes to put it out next year. “I have a lot of songs that didn’t come out because I’ve been working on this,”



he explains. He plans to release that in object form as well.

And he’ll be taking *Pink Thunder* on the road in the next year as well, stopping by the Mission Creek Festival in Iowa City, lecturing at New York University, and making an appearance with Wave Books and Black Ocean at the AWP (Association of Writers and Writing Programs) in Boston, which is “the SXSW for writers.” AWP is also where he first premiered *Pink Thunder*.

As he describes all this, he



EACH OBJECT REFLECTS THE SONG IN THE CIRCUIT BOARD.

GUARDIAN PHOTOS BY BETH LABERGE

wonders aloud if he has dark circles around his eyes, worn from the general life trajectory, and perhaps from explaining his vision for the last hour plus while standing in the diminutive Mission store. He doesn’t have raccoon eyes today, munching on a health bar as he first describes the portmanteaus, but I can see why he’d be tired.

On the same day the Curiosity Shoppe installation closes — Nov. 18 — Zapruder will also perform *Pink Thunder* live at Amnesia. Earlier in the day, there will be a closing party at the store; that will be followed by the live performance down the street.

At Amnesia, it’ll be a duo with backing tracks and audience participation. “Honestly, I think it can be hard to listen to these one after another if you’ve never heard them before,” he explains. “It’s a lot of new information. Without the help of familiar forms, you’re dealing with new sounds but also like, ‘where is this thing going?’” To help with that, there will be samples and audience members will likely be invited to come up and trigger different sounds during the show. A mad scientist approach to live music.

“Even with everything that’s going on, the main thing is that I’m a musician, and that’s why I did this,” says Zapruder. “It’s to clear the way for these songs to get through to people. The music is the center. I want people to hear it and be affected by it. But that probably goes without saying.” **SFBG**

PINK THUNDER

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GOOD, BUT NOT REVOLUTIONARY

'Assassin's Creed III' (Ubisoft Montreal/Ubisoft) Xbox 360, PS3, PC

GAMER *Assassin's Creed III* spans decades, from the earliest seeds of the American Revolution and on through some of the most notable events of the war, like the Boston Tea Party and Paul Revere's midnight ride. Such momentous happenings act as backdrops in a story chronicling the life of Connor, a half-Native American and assassin in a secret society dedicated to upholding the tenets of free will. It's a lofty premise, and one the *Assassin's Creed* franchise has rightly earned with a successful run of past games that combine science fiction, history lessons and parkour neck stabbing. And *AC III* mostly delivers.

AC III is a true sequel, not a cash grab or copy-and-paste of *AC II*, behavior that many gamers have accused developer Ubisoft of committing with their non-numbered sequels *Brotherhood* and *Revelations*. Attention to historical accuracy of the layouts of colonial Boston and New York is impressive, the new free-running through trees is fluid and natural, and, once you get into the real battles, you encounter a surprising number of on-screen characters. Purely on a performance level, *AC III* is a big step up for the series, but the epic scope means players aren't allowed to jump into the fray right away; it'll likely be hours before you get to play as the guy on the front of the box. If you can go with the flow, you'll find it's one of a number of interesting risks the *Creed* franchise is taking with its latest installment.

Following the introduction, a bold narrative feint that introduces players to the most loathsome villain in the series thus far, players are drawn through wilderness and battleground on the hunt for revenge. Compared to Ezio Auditore, protagonist of the past few *Creed* games, Connor lacks cha-

risma and acts with a clichéd sense of nobility that, in the face of the Revolution's complex matters, seems to make him too simple a character. Greater emphasis on non-player characters has the simultaneous effects of giving the campaign a grander scope than ever before and causing you to feel less like the protagonist than a supporting participant in others' stories.

Previous *Creed* games maintained an appealing balance between offering campaign missions with linear tasks and providing players with a true opportunity for exploration and discovery by allowing them to tour these lost cities on their own. Ironically, *AC III's* grand outlook leaves little wiggle room for true freedom, and those accustomed to spending hours dilly-dallying between missions are likely to be disappointed that few sequences allow them to deviate from the mission at hand.

It's not all bad, and sometimes a guiding force is good to have in a game this large. *AC III* offers so much content that you can confidently anticipate playing it until next year. Hunting animals, collecting Ben Franklin's almanac pages, creating useful items, naval battling, assassinating naughty citizens, liberating areas of town — there's more stuff to do than ever before, and it's rare that you're forced to do anything outside of the main narrative that you don't enjoy.

As the conclusion to a five-game story arc, *AC III* carries a lot of narrative baggage, and the bold moves taken in telling Connor's story will likely limit the broader appeal that curious new fans hoped for. But, in a game this large, maybe you don't care *why* you are assassinating redcoats, only that you can do so with consistent flair. Finding the formula for a successful video game is tricky

these days, and many developers fear the risks of continuing to innovate once they've found a proven recipe. The risks taken here lead to both successes and failures, but kudos to Ubisoft for not being afraid to try new things.

'ASSASSIN'S CREED III: LIBERATION' (UBISOFT SOFIA/UBISOFT) PLAYSTATION VITA

With another all-new protagonist in debutante and secret assassin Aveline de Grandpré, *Assassin's Creed III: Liberation* is set within the same time period as *Assassin's Creed III*, but in New Orleans. Moving play from *AC III* to the PlayStation Vita exclusive, the technical downgrade is difficult to overlook, but *Liberation* is no less ambitious and laudably attempts to stuff most of what makes the console series work into a handheld experience.

Fitting all that content leaves little room for story, and *Liberation* drops the science fiction angle for a straightforward re-enactment of a series of important moments in Aveline's life. Orphaned and brought into the Assassin order at a young age, Aveline is capable of selecting among different "personas" in order to disguise herself, at times as a slave, at other times as a high-class lady. The lady disguise is likely to be a stickler in many a *Creed* fans' craw, as the dress restricts the character's ability to climb buildings or fight, leaving Aveline with the less appealing abilities of charming men and infiltrating restricted areas.

Without a deeper story, the *Liberation* package feels slight at times, but having a little *Assassin's Creed* in your hands is impressive, and the venue change allows Ubisoft to prove its formula works outside of the original narrative.

(Peter Galvin) SFBG

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ARTS + CULTURE: VISUAL ARTS

BY MATT FISHER

arts@sfbg.com

VISUAL ART The new Jasper Johns retrospective currently on view at the San Francisco Museum of Modern Art opens not with his seminal 1955 painting *Flag*, but with one much less well known from 1956, a painted object titled *Canvas*. That work is made from a wood stretcher frame and canvas panel turned around to face the wall, the entire back of the thing covered in gray encaustic. Above it on the wall is a quotation from Johns, "I've always considered myself a very literal artist."

This greeting at the show's entrance is meant to tell you two things: that you may not be seeing all the most iconic works by one of the world's most famous living artists, and that you'll want to take this one slowly, since you're going to be presented with a methodical review of Johns' handling of artworks as objects. The central narrative of this excellent show — comprising some 90-plus works, some new and never before exhibited — is Johns' continuing inquiry into the relationship between what an artwork is as an object and what it depicts.

The first two galleries are dedicated to Johns' Numbers works, which bookend his nearly 60-year career. The numbers stand in for the other early works, the flag and target paintings that made him an immediate star in the late 1950s and announced the arrival of the post-Abstract Expressionist era. The room is framed by a high key oil painting titled *0 through 9* (pun probably intended), in which a stack of superimposed numerals competes with loud bursts of brushed color. Also in the same room is 1959's *White Numbers*, a large relief grid of ordered numerals painted in very thick white encaustic. That impasto grid, texture and all, recurs in a cast bronze wall work from 2005, and a silver sculpture from 2008. Likewise, *0 through 9* is shown also as a charcoal drawing, a lithograph, and a lead relief.

The thing about numbers, of course, is the same about targets or flags. Namely, a painting of a flag is in fact a flag (distinct from how, say, a painting of a tree is not actually a tree). Letting this sink in and acknowledging that Johns is interested in the literal facts (pun intended here, too) of painting and sculpture helps frame how you encounter the rest of the works on

AN ICON'S ICONS

SFMOMA's new Jasper Johns retrospective



display. From start to finish of the show, Johns' works slowly build in visual and textual intricacy, but tend to circle around this same main refrain.

Johns wants you to understand the complex objects he's creating, but that doesn't mean he'll make it easy. Proceeding by a kind of diffracted metonymy, the various components in Johns' artworks are both meant to be exactly whatever they are, and also to stand in for a set of other things that also might have been included. This is made explicit in the way Johns mulls over compositions, and transmutes them across media, recasting — sometimes literally — a work in different iterations. Compounding this self-reflexivity,

FROM TOP: JASPER JOHNS' *BUSHBABY* (2005) AND *0 THROUGH 9* (1960). BOTH IMAGES © JASPER JOHNS / LICENSED BY VAGA, NEW YORK, NY

In other hands, this activity might be inexcusably hermetic or academic, but in Johns' best works the effect is to establish at once both a harmonic resonance between concepts and a continual scrutiny of his own conclusions. For example, in the 1970s-80s Crosshatch paintings, you notice that same numerical grid from 20 years prior, this time reintroduced as the underlying compositional structure of works like *Usuyuki* (1979-81) or *Scent* (1973-74). Or, beginning with his 80s Seasons series and continuing to his new Shrinky Dink and Bushbaby images, entire compositions from past works are miniaturized and sampled in new ones, in a highly complex virtualization that juxtaposes metonymy with metaphor. When it works it is astonishing.

It's axiomatic that an artist will return to established precepts over the course of her career, but few have done so with the explicitness of Johns, who uses his own process as fodder for new deconstructions and assemblages. That the show contains several new works and two new series suggests that Johns, now 82, is not done yet. **SFBG**

JASPER JOHNS: SEEING WITH THE MIND'S EYE

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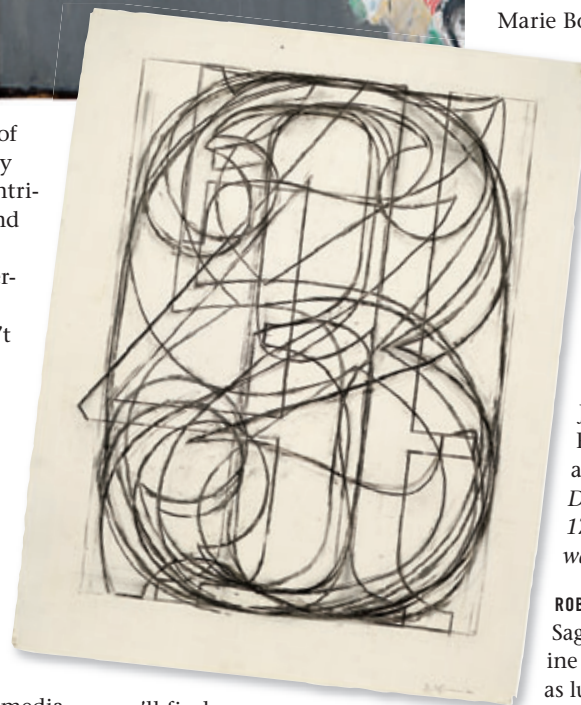
Marie Bourget's arabesque paintings take from tile work and ceramics and combine them with translations of Walt Whitman to lovely effect. *Through Nov. 22, Johansson Projects, 2300 Telegraph, Oakl; www.johanssonprojects.com*

JAMES STERLING PITT

Pitt's painted wooden sculptures recall both Jonathan Lasker and Richard Tuttle. And that ain't a bad thing. *Through Dec. 8, Eli Ridgway Gallery, 172 Minna, SF; www.eliridgway.com*

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Sagerman's paintings reimagine Georges Seurat's pointillism as luminous color field paintings. *Through Dec. 22, Brian Gross Fine Art, 49 Geary, Fifth Flr., SF; www.briangrossfineart.com*



you'll find statements once proposed as standalone artworks recur later as motifs or referents.

RARE TALENT

RAWdance's intriguing evening of performance

BY RITA FELCIANO

arts@sfbg.com

DANCE Wendy Rein and Ryan T. Smith may be best known for their hit biannual show, the *CONCEPT* series — where you munch free popcorn while watching informal presentations of local choreography. Their own company, RAWdance, performs only occasionally. So to see them in a full-evening program, “re: framed” (Nov. 2-4 at ODC Theater), was to realize just how special their work is. Raw it ain’t, conceptual it is.

Of the four pieces, only one of them, *Burn In, Part I*, consisted of what this duo does best, choreographing on their own sinewy and fiercely interacting bodies. Described in the program as the beginning of a larger piece to be shown next year, *Burn* seemed to emanate from an intense searching for connection between two people. An underlying tension colored every move, as they invaded each other’s spaces and Rein, incubus-like, hung on Smith’s back and plopped on his lap. Despite the intensity of these dramatic and detailed encounters, emotions were held in check by the analytical processes that seemed to have generated the movements.

Breton Tyner-Bryan, first seen through some slats of light, intruded into the relationship. Her presence became a perhaps corrosive element that heated up an already fiery intensity. It was as if some kind of apocalyptic terror was descending on these slithering and shivering creatures. In the last image Smith was hanging onto Rein’s legs as a beam of red light contracted onto her back, a mountain of quivering muscles. It looked like a piece of raw meat.

For *Double Exposure*, the two dancers asked for original two-minute duets from good and stylistically different choreographers. They got a pleasant divertissement. Ann Carlson gave them an amusing Beauty and Beast encounter based on rhythmic panting. Joe Goode, punning on the company name, created a sly roll in the hay, followed by a verbal ping-pong match. KT Nelson’s frolicking duet was short, musical, and witty. The most intriguing contribution came from Shinichi and Dana Iova-Koga. In skull-hugging caps and long, simple gowns, the couple’s slow progression and reversal of direction looked like Edward Gorey might have been designed it.

The current version of *The Beauty Project* is the result of rethinking for the stage of a 2009 work originally performed in an empty store at the Westfield San Francisco Centre. I wish I had seen it there, in the context of all those shop windows with their empty-faced mannequins.

The thematic material of the doll that comes alive, of course, is a trope already used by 19th century ballet choreographers — but Ryan and Smith’s take, for five women in tiny dresses and black bob wigs, was fully contemporary. Four silver-painted chairs become tools to architecturally redesign the stage. Designed on an invisible grid, the dancing followed clear patterns of oppositions, canons, and unisons that break up and reconfigure themselves. Though highly formal — that’s the essence of who



these choreographers are — the work’s fast-paced rhythms constantly shifted moods as the dancers vacillated between vacuous stares and come-hither sexual invitations. They collaborated and competed, borrowing the assertive strides, half-turns, and hip thrusts from the runway. Every once in awhile, the “models” stepped out of their roles, showing glimpses of the anxiety, aggression, and boredom that makes them human. One of the dancers stared into the audience from downstage left, a look of forlornness about her. However, wrapping her up in cellophane and carrying her off looked too easy, as if the choreographers couldn’t figure out how to end this slight but well-crafted work.

The evening’s closer, *66 Measures*, was a throw-away study of fairly standard patternings for a sextet of dancers, each inside a circle of light. They were dressed in a variety of black and white stripes that looked good. But clothes, of course, don’t make the emperor. **SFBG**

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ARTS + CULTURE: LIT

STEAMBOAT DRAWING BY ROBERT GRAYSMITH
(PICTURED BELOW).

BY CHERYL EDDY
cheryl@sfbg.com

LIT Every San Franciscan has at least some knowledge of the city's pre-1906 earthquake days (Gold Rush!), with the more curious able to rattle off a few more random tidbits (Emperor Norton!)

It's possible, though, that no other San Franciscan hungers for historical facts like Robert Graysmith, a former San Francisco Chronicle journalist and cartoonist best-known for his true-crime classic *Zodiac* — the basis for the 2007 David Fincher film. He also wrote *The Murder of Bob Crane*, which was made into the 2002 film *Auto Focus*.

Graysmith's latest is *Black Fire: The True Story of the Original Tom Sawyer and of the Mysterious Fires that Baptized Gold Rush-Era San Francisco* (Crown, 268 pp., \$26), which uncovers Mark Twain's friendship with the real-life Sawyer — a colorful figure in the city's early firefighting culture — and paints a detailed portrait of San Francisco, circa 1849-1866. It's jam-packed with notable residents whose long-ago importance lingers in the city's street names (Broderick, Brannan) — plus mustachioed hooligans and “The Lightkeeper,” an arsonist as mysterious as he was destructive. The book also spills over with highly unromantic descriptions of what day-to-day living must've been like: raucous, dangerous, and astonishingly mucky. I spoke with the long-time local about his latest tale.

San Francisco Bay Guardian
How did you find out about the original Tom Sawyer?

Robert Graysmith Back in 1991, I saw this little article about “torch boys,” and I thought, “What's this?” No names or anything. Basically, it was boy firefighters. Like with *Zodiac*, the Bob Crane book, and the Trailside Killer [in *The Sleeping Lady: The Trailside Murders Above the Golden Gate*], I always like to do the first book on a subject because you start from zero. You have to go to the actual records. You have to go live where the people did. You immerse yourself. You literally get to live what I call “the great adventure.”

So I decided I was going to write about these boy firefighters, because how could anyone not have written about them? A little bit later, I discovered there was an arsonist — the name I've



SIZZLING TALE

‘Zodiac’ author
Robert Graysmith talks
San Francisco history
and his new book,
‘Black Fire’



given is a name I'd heard before, the Lightkeeper — who'd burned down all of San Francisco six times in 18 months. I thought, this is an even *greater* story! And then I came across the original Tom Sawyer, and I was going through these journals and diaries and things, and there's Mark Twain, and they're friends! Gradually it developed into the first biography of Tom Sawyer, and yet at heart it's a true crime story about catching this arsonist, and the making of a great city.

But what I really came away with was, even without meeting Mark Twain, Tom Sawyer was a great man. He saved 90 lives at

sea after an exploding steamboat tragedy, he fought for the rights of volunteer firemen, and who knows how many lives he saved during fires. As he said in interviews back in 1898, he'd been with the very first volunteer fire company in California. Every aspect of firefighting in San Francisco, Tom Sawyer encompassed that.

SFBG Even beyond Tom Sawyer, Black Fire talks quite a bit about firefighting history in San Francisco.

RG I love that. Isn't that fascinating? [When I'm writing] I want to know every single thing. If a house is on fire, I want to know who lives there, who got out, how the fire started, the wind direction, the weather, the kind of food they ate. My goal is this: if Tom Sawyer came back today, he would say, “How did he know that?” I like to play that game with myself and I like to do that with the reader. I'd like the reader, at least once on every page, to say “I didn't know that!”

But I hope I did a good job. I loved the book and I loved doing the drawings for it. [I had so much material that] the companion book, *Black Water*, is already done — it's an incredible story, so I'm really counting on *Black Fire* doing well so we can bring it out. I can't really tell you what it's about, but there's a lot of archaeology involved, and it's the exact same time period, with a few of the same characters.

SFBG The characters in Black Fire are pretty memorable.

RG I love the characters, like “the ugliest man in San Francisco” — and maybe in the world, we weren't sure! You've got a US senator, a gunfighter, boxing champs, con men. Incredibly bigger-than-life figures, and these are the guys who saved the city! In a city where everybody was terrible, these slightly bad guys were the heroes. They really were what held us together, pulling these water wagons up hills, fighting fires with tiny hoses. It was so overwhelming, the devastation — because we had paper houses, and they kept building the same houses over again. I love the fact that they fought against impossible odds and succeeded. **SFBG**

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BY CHERYL EDDY
cheryl@sfbg.com

THIS MUCH IS TRUE

Pirates, politicians, ogres, and cults:
DocFest highlights

FILM The San Francisco Documentary Film Festival returns for its 11th year with a typically strong program — whether you like your docs quirky, political, musical, experimental, or just plain strange, DocFest has you covered. Plus, there's an "80s New Wave Sing-a-Long," because who doesn't love screaming Spandau Ballet with a few hundred pals? Read on for more recommendations.

Sorry, recent San Francisco transplants, but you'll never get to experience the Jejune Institute, an alternate reality game that started attracting players in 2008 and closed up shop in 2011. Participants, lured by flyers or word-of-mouth, began by visiting an office on California Street, where they'd watch a video imparting new age philosophy; they'd then be given instructions for a sort of scavenger hunt in nearby Chinatown. They learned of a missing girl named Eva, and of new meanings for the words "elsewhere" and "nonchalance."

Was it real? Was it fake? Whatever the truth, it was definitely fun for dedicated players, for whom the narrative continued and got more complicated; there were spontaneous dance parties, a subterranean rescue mission, and a culminating seminar on "socio-reengineering." The genius of Spencer McCall's *The Institute* is its tone. Some interviewees are clearly in character, while others — including creator Jeff Hull, who cites Oakland's Children's Fairyland as an inspiration — proffer both straight talk and ambiguity, keeping some of the mystery of this fake-cult-that-earned-a-cult-following alive.

Another locally-made film, Sam Banning's thoughtful *Cruel and Unusual*, takes a look at the

negative effects of California's Three Strikes Law (and by the time DocFest starts, you'll know if Proposition 36, aimed at reforming the law, has passed). The film charts several cases, including the ordeal of Kelly Turner, sentenced to life for the decidedly non-violent crime of forging a check. Her story has a happy ending, but as the film shows, she's one among thousands who've received similarly harsh sentences for proportionally minor crimes.

Broadway stardom has always been an elusive prize, but it's become an even tougher pursuit now that many musicals compete for ticket buyers by casting high-profile film and TV actors. Stephanie Riggs' *The Standbys* goes behind the scenes with three professional understudies. Even if you're not a musical-theater fan, it's not hard to sympathize with these folks — "Gotta dance!" types who suffer the psychological strain of always being ready to *not* perform. (And on the rare occasion they get to step in, they inevitably face a cranky, disappointed audience: "Who's this clown? Where's Nathan Lane?") The lifestyle fosters more offstage drama than on, as when the affable Ben Crawford finally ascends to leading-man status in *Shrek the Musical* — a triumph after all those hours spent sitting backstage in elaborate green-face — only to be set adrift when the show closes.

As careers go, show biz is brutal, but politics may be worse, and *Ann Richards' Texas* is probably the

most inspiring yet depressing film in DocFest. That's not the fault of filmmakers Keith Patterson and Jack Lofton, but rather history itself: the feisty, big-haired Texas liberal was knocked out of office by George W. Bush, her opponent in the 1995 gubernatorial race. But just because Texas has gone the way of Bush and (ugh) Rick Perry shouldn't take away from Richards' considerable accomplishments — like her prison-reform work, among the good turns detailed here — or diminish her personality, which was as towering as her coiffure.

Though numerous famous friends and admirers (Dolly Parton, Bill Clinton) chime in with words of praise, the footage of Richards just being Richards (at press conferences, on talk shows, and giving speeches — particularly her instantly legendary appearance at the 1988 Democratic National Convention) speaks for itself. If only Richards, who died in 2006, was still around; there'd be no one better suited to rip into the current crop of women-hating Republicans.

Shot like a thriller, Thymaya Payne's *Stolen Seas* is an eye-opening exploration of Somali piracy, with re-enactments (using actual audio recordings) of tense ransom negotiations between a Danish shipping company executive and a man retained by pirates to act as their translator. The film also delves into Somalia's troubled history and recent past, exposing the origins of the piracy epidemic — surprise, surprise: the United States has a hand in it — and the purely

business reasons why it will likely continue more or less unchecked.

Though it's an East Coast tale, Bay Area activists may spot kindred spirits in the subjects of Suki Hawley and Michael Galinsky's *Battle for Brooklyn*, about community members and business owners who organized against a fat-cat developer's plan to construct the Brooklyn Nets' new arena in their neighborhood. The central figure is Daniel Goldstein, a graphic designer turned rabble-rouser whose home is located within the project's footprint. Filmed over seven years, *Battle for Brooklyn* offers a well-articulated takedown of the shady politics surrounding the deal, with the happy added bonus of seeing Goldstein marry a fellow activist and father a daughter as the fight progresses.

Two more to add to your list: *Eating Alabama*, filmmaker Andrew Beck Grace's chronicle of his year-long quest to dine only on food grown by Alabama farmers (yeah, it sounds like a blog instead of a doc, but Grace's adventures in local foodie-ism, which give way to broader insights, are thought-provoking); and Nisha Pahuja's *The World Before Her* (also a recent selection at the 3rd I South Asian Film Festival), which reveals some startling contrasts and similarities between Miss India pageant contestants and girls who are being indoctrinated into the country's Hindu fundamentalist movement. **SFBG**

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GOTH-HMM CITY

Sean Penn takes a bizarre trip in 'This Must Be the Place'

BY DENNIS HARVEY
arts@sfbg.com

FILM It is a rare but often hugely enlightening thing to know just how and why a particular movie got made, especially when the answer is something more complicated than "to make money." In the case of *This Must Be the Place*, Sean Penn apparently saw Paolo Sorrentino's third feature, 2008's *Il divo* — a whirlwind dramatization of pint-sized lifelong Italian politician Giulio Andreotti's rather contemptible career, during which he was suspected of nearly every possible corruption — and admired it very much, a reasonable response. He let the director know he would be interested in future collaboration. Sorrentino saw an opportunity not only to work with an Oscar-winning actor but also to make his English-language debut, so he set about writing a script. He had also wanted to make a movie about the hunt for surviving Nazi war criminals. Two birds, one stone, all very reasonable.

What resulted, though, is pretty unreasonable on any level, such that it might as well be called *Cart: The Horse Movie* for the way in which Penn's role has been allowed (conceptually even more than in performance) to completely overshadow and even render somewhat irrelevant the whole hunting-Nazi-war-criminals angle. And because hunting Nazi war criminals is not something anyone in their right mind would use as a climactic yet ultimately disposable mere plot device for a quirky seriocomic road movie, *This Must Be the Place* becomes a movie whose perversity is sorta benign yet near-complete. Only making things weirder is the fact that it's not the debacle you might expect as a result, but something not-bad — not quite good, but still.

Penn plays Cheyenne, a 1980s American rock star who apparently hasn't performed or otherwise been in the spotlight for 20 years. He trundles around his mansion in Dublin — why, indeed, Dublin? did the high taxes appeal? or was filming there cheap? — doing practically nothing, occasionally taking a wheelie cart into town to go shopping and be stared at. And stare they do, not only because he's famous but because he looks completely ridiculous: a middle-aged man in floppy black clothes, pancake makeup, lipstick and mascara, topped by a vast fright wig of ratted black hair. (He looks like Robert Smith of the Cure with even more of a drag angle.) His voice is a frail, high breathy thing that seems to apologize for itself save when it occasionally erupts in a loud but quickly doused rage. He is as mincy and peculiar and masochistically odd as Quentin Crisp, without being gay — he even has a wife (Frances McDormand), though she seems more a kind of paid best pal than anything else.

Cheyenne shows he's good-hearted under all that gook by clumsily trying to get two youths of his

acquaintance (Eve Hewson, Sam Keely) together, and worrying about a haunted woman (Olwen Fouere) who spends all day staring out her window, waiting for someone who may never return. This latter business remains pretty obscure, though it may have something to do with the "depressed songs for depressed kids" he once wrote, and which were actually cited as inspiration by a few suicidally depressed teens.

Though we've no indication he was ever anything else, Cheyenne now recognizes that he himself is perhaps "a tad" depressed. "There are too many things I don't do anymore," he says. One of them is flying, though he has to take that up again after 30 years in order to attend the New York funeral of the father he'd been estranged from for at least that long. It is there, amid many Orthodox Jewish relations, he discovers his late concentration-camp

survivor dad had unfinished business with an Auschwitz "tormentor." American heartland, here comes the world's most conspicuous amateur investigator.

En route he meets an assortment of types played by Judd Hirsch, Kerry Condon, Harry Dean Stanton, Joyce Van Patten, and David Byrne as David Byrne. *Place* recalls in some respects the strained, condescendingly

quirky Americana Exotica representation of Byrne's only directorial feature, 1986's *True Stories*. It, too, is one big private art project, with gratuitous "surreal" moments that Sorrentino's undeniable skill as a filmmaker (and Luca Bigazzi's as his inventive cinematographer) somehow render less sore-thumb inorganic than they ought to be.

But why are we watching *this* character, in *this* scenario? Both grab attention, but they never really connect. You could explain the irrelevancy and at least partial injustice in the ancient Nazi quarry's final appearance if this movie turned out to be about forgiveness rather than vengeance — but then it isn't really about either. In the end Penn's character goes through a transformation that works as a final visual grace note, but doesn't make any deeper sense given a couple seconds' thought. Was being Cheyenne just a phase our hero had to go through? For 35 years or so?

This Must Be the Place is also an inexplicable digression, all the more so for costing 28 million dollars it will never remotely make back. Penn and Sorrentino bring all their considerable dedication to it, but wandering lost between poignance and oddity, their movie never locates the "home" of the titular Talking Heads song. It's a deluxe but strange, pointless vacation they didn't need to go on, let alone share. **SFBG**

THIS MUST BE THE PLACE opens Fri/9 in Bay Area theaters.



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LOCALLY GROWN

Fresh picks from 'Cinema By the Bay'

BY CHERYL EDDY
cheryl@sfbg.com

FILM First and foremost, make it your business to see **Jason Becker: Not Dead Yet**, which is playing the San Francisco Film Society's "Cinema By the Bay" series and the San Francisco Documentary Film Festival, both of which open this week. (See DocFest article elsewhere in this issue.)

Director Jesse Vile's film shares some themes with *The Sessions*, in that its subject is a fiercely talented person who manages to be wildly alive despite being almost completely paralyzed. Hailing from Richmond in the East Bay, Jason Becker got his first guitar at age five as a Christmas present; it wasn't long before his family realized he was a genuine riff-slingin' musical prodigy. Home movies and MTV-style videos capture the teenage metalhead's ascension from school talent shows to jam-packed arenas, and his delight at being hired for a highly sought-after gig in David Lee Roth's post-Van Halen band.

He was just 20 — big-haired, wide-eyed, and fond of saying "Daaaang!" whenever anything took him by surprise — when he sought medical treatment for what he thought was a pinched nerve but what turned out to be ALS, or Lou Gehrig's disease. Though his body deteriorated rapidly, his remarkably supportive family invented a way for him to communicate using only his eyes. Today, he can no longer play his beloved instrument, but he still makes music — and takes delight in embarrassing whoever's "translating" for him by cracking off-color jokes.

Closing night selection **CXL** (from first-time feature director Sean Gillane and writers Theo Miller and Katherine Bruens) follows perpetually bummed-out writer Nolan (Cole

Smith), whose Mission District existence is so realistic (oy, that awkward hipster house party) the film could only have been made by a local. Though he still pines for his ex, he falls for Cassie (Lisa Greyson), whose penchant for zany behavior lurches her dangerously close to Manic Pixie Dream Girl status: "I open random doors!" she exclaims when Nolan asks her what she does for fun. Groan.

But wait! Thankfully, **CXL** changes course before morphing into *Ruby Sparks 2* — a dark plot twist ushers in a cheerfully surreal second half, as Nolan's book, hilariously titled *Dehydrated Tears*, becomes an unexpected success, and his relationship with Cassie (and with reality) evolves in ways I won't spoil here. A recurring sight gag has a pack of Nolans trailing behind the real one — suggesting that maybe there are parallel realities at play, or just a guy with a hell of a lot of personal baggage.

Finally, film fans will remember photographer Lucy Gray for "Big Tilda," a piece that projected huge digital collages of actor (and San Francisco International Film Festival favorite) Tilda Swinton onto SF's City Hall as part of SIFF 2006. "A **Conversation with Lucy Gray**" includes a screening of her short film debut, *Genevieve Goes Boating*, about a playwright who pens a whimsical story about a girl who sets sail on a homemade boat — narrated by Swinton, of course. **SFBG**

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GUARDIAN PHOTOS BY CAITLIN DONOHUE

BY CAITLIN DONOHUE
caitlin@sfbg.com

STREET SEEN Bianca Starr has not only owned a club (222 Club), boutique (eponymous), and soon-to-be clothing brand (same) in these foggy blocks — she also grew up in San Francisco and now raises and, presumably, dresses two brilliant little boys here. So after our photoshoot in advance of her locally made Wed/7 **Style From Within** fashion show, I ask her what Bay Area style means to her. She doesn't have a lot to say about color palette, designer influences, or silhouettes.

"We have become accustomed to layering and always preparing for weather changes," she tells me. Practical, yes, but thanks to that fog monster, unpredictable meteorological happenings give us opportunity for mad flair. "With this we are able to really get away with a lot," concludes Starr.

The layered look was represented by a few of the outfits Starr and **Collage Clothing Lounge** (3344 Lakeshore, Oakl. (510) 452-3344) owner Amanda Rae were pulling off the racks during our interview. Chunky sweaters, flowy tanks, maxi skirts, sheer blouses, and bangles on bangles on bangles poured out of Rae's little shop, which the bashful businesswoman gamely donned for some quick photos behind the store.

This week, the city is somewhat deluged in fashion events (keep reading!), but this Starr's second runway-club night is the one to check out for versatile local fashion. Three boutiques — Collage, **Mission Statement**, and **Artillery Art Gallery** — will be dressing the models. She's invited her favorite

WEEZY, TAKE NOTES

"runway DJ" Ry Toast and Bayonics dreamboat Rojai to drop some tracks from his upcoming debut album.

In the future, Starr says the shows will be a great launching pad for that new clothes line. Expect it to drop by the time the next **Style From Within** rolls around. She also wanted to use this space to let Lil Wayne know her styling services are available next time he's in town, and who am I to say I've got better things to write about?

Style From Within Vol. 2 Wed/7 9pm-2am, free before 10:30pm with RSVP to bianca@biancastarr.com; \$5 at door. Harlot, 46 Minna, SF. www.biancastarr.com

THE BOLD ITALIC'S HABERDASH

Damn the men look good in this town. I thank the Bold Italic's recent spread of fashionable FiDi fellows for proof that downtown does have soul, and I heartily recommend attending the website's local malewear runway show. Looks from Lower Haight skate chic boutique D Structure, denim gods Self Edge, bespoke shirtsmiths The Artful Gentleman, and more — all soundtracked with a live set by LA's sexy-breathless pop beatmakers Wildcat! Wildcat!

Wed/7 8-11pm, \$30. Great American Music Hall, 859 O'Farrell, SF. www.thebolditalic.com

VIRGIE TOVAR

Only no one on this page has style like Virgie Tovar, fat activist. Tovar recently pulled together an inspirational collection of fat chick stories, musings, and manifestos in *Hot and Heavy: Fierce Fat Girls on Life, Love, and Fashion*. To read is to luxuriate in the notion that our bodies are beauty, regardless and because of their deviation from fashion mag norms. Tovar's reading today with fellow *Hot and Heavy* will be a celebration of fat-shion, self-acceptance, and sparkles.

Thu/8 7:30pm, free. The Booksmith, 1644 Haight, SF. (415) 863-8688, www.booksmith.com

RETROFIT REPUBLIC PRESENTS ADAPTATION

Attend this weekend's Green Festival for its explosion of new, sustainable products and foodstuffs, lectures, and musical performances by environmental luminaries. But after Dolores Huerta's main stage keynote address on Saturday, make sure you turn your fashionista side-eye at a Retrofit Republic-curated lineup of upcycled 'fits by textile queen Jeanette Au, stylist duo the Bellwether Project, Mission vintage shop 31 Rax, and more.

Sat/10 6-7pm, free with \$10 Green Festival day pass. Concourse Exhibition Center, 635 Eighth St., SF. www.greenfestivals.org

FASHION INCUBATOR SAN FRANCISCO WANTS YOU

... If you've got skills, I mean. Each year, the nonprofit picks six budding fashion designers upon which to lavish studio space in the Macy's offices downtown. And you don't just get access to a rad straight stitch machine: the program includes a year's worth of classes on all the skills you need to become a ravishing entrepreneur.

Applications due Nov. 30. www.fashionincubatorsf.org **SFBG**

BY MARKE B.
marke@sfbg.com

SUPER EGO OK, first of all, there is now *the first all-night whipped cream supply delivery service in the world* right here in SF — the evocatively named Hippie Gap (www.facebook.com/hippiegap). “We do NOT con-done ANY MISS use [sic] of our products!!!” says the About. “Whip-it! Original N2O” it then goes on, before linking to the Wikipedia entry for nitrous oxide. 10pm-10am, y’all. The best parts of rave may have been the stroboscopic aneurysms (and the bisexual Smart Drinks vendors): when the nitrous tank arrived the carnival truly began. But I’ll really sit up if someone bikes a gasmask greased with Vick’s VapoRub to my stoop. Screw that Backstreet Boys crap, that’s when the ‘90s really *will* be back.

Also, right now there is a gang of kick-ass, stiletto-heeled Estonian girls in Miami getting vulnerable rich businessmen drunk at “Russian-style” bars and tricking them into buying extravagantly tacky things like Dom Perignon and boatloads of caviar. They are known as the B-Girls and they grifted one poor slob out of \$48,000. They are kind of my girl-gang heroes? Well, right after Pussy Riot, Foxfire, Steel Magnolias, the *Mi Vida Loca* cholas, and the Sisterhood of the Transgender Pants.

MAYA JANE COLES

Young Brit phenom has been on an unstoppable tear the past few years, and while the hype has cooled somewhat, the skills have



LIFE'S A GAS



stayed white hot. Jazz-eared, soulful tech-house and killer bass augmentation swing wonderfully wide across a variety of moods, and always hit the spot. With local favorites Moniker and Brian Bejarano.

Thu/8, 9pm, \$20. Monarch, 101 Sixth St., SF. www.monarchsf.com

STARKEY

Ethereal Philly bass hero bangs the floor out with his futuristic swoops and sticky-starlight arpeggios — get a preview of new album *Orbits*, dropping in December, at new beats ‘n bass party Sway. Soulful fellow bass-face Kastle, of San Francisco and awfully good looking, dubs it up to open.

Thu/8, 9pm, \$10–\$15. 330 Ritch, SF. starkeyandkastle.eventbrite.com

ASC

A sweet night of thoughtful techno that doesn’t shy away from rippling drum and bass ecstasy from this grown-up veteran of the UK hardcore scene. Local smarties Ghosts on Tape, Bells and Whistles, and Mossmoss jumpstart the sophisticated, super-danceable aural vibes at the monthly As You Like It party.

Fri/9, 10pm-late, \$10–\$20. Beatbox, 314 11th St., SF. www.ayli-sf.com

MOUNT KIMBIE

A lineup to make cerebral bassheads’ hearts go boom. Transcendent UK duo Mount Kimbie aren’t afraid to take you off

the rails and down a winding trail with their live sets. Gorgeous Floridian tech-dubber XXYXX also appears, with SF electronic dreamer Giraffage (“Feels” is one of my fave 2012 tracks), D33J, Dials, and the Lights Down Low nutters.

Fri/9, 10pm-3am, \$17–\$20. 103 Harriet, SF. www.1015.com

RAREBITS

One of the cutest little secrets of nightlife music nerds has been this wildly eclectic night of, well, rare bits of sonic loveliness and genius off-kilter projections, put on by three cute bearish guys and tucked away in gay bar Truck. For this anniversary free-for-all, they’ve invited 16 DJs (including residents Chicken, Bearno Kardashian, and Bobby Please) to spin 20-minute sets of

yummy, weird stuff. Plus there’ll be pop-up food from Two Tarts and a Stove. Delish.

Fri/9, 6pm-2am, free. Truck, 1900 Folsom, SF. rarebits.tumblr.com

ALL NIGHT LONG

If you’ve just moved here from another planet, or know a friend who really needs to catch up, witnessing classic DJ Garth take the decks for a fabuloso marathon five-and-a-half hour set in the Public Works loft — well, that’s the perfect crash course in 20 years of San Francisco dance music. His titillatingly wicked blend of psychedelic rock, cosmic disco, acid house, and pagan grooves will have you howling at the moon right quickly, friend.

Sat/10, 10pm-3:30am, \$7. Public Works, 161 Erie, SF. www.publicsf.com

NON-STOP BHANGRA DIWALI CELEBRATION

Meanwhile, downstairs at Public Works, one of my favorite monthly parties celebrates the Indian festival of lights, Diwali, with a bhangra-riffic blowout, with the dholrhythms dancers, live dhol drummers, and DJs Jimmy Love, rav-E, Santero, and Harvi Bhachu. It all kicks off with a seriously great bhangra flashmob and procession at 16th Street and Valencia at 9pm. Bring a light and let it shine!

Sat/10, 9pm-3am, \$10–\$15. Public Works, 161 Erie, SF. www.publicsf.com **SFBG**



SFJAZZ hotplate

WHERE LOCALS MEET LEGENDS



NOVEMBER 8

Dave Mac Nab plays
JOHN SCOFIELD



JANUARY 10

Smith Dobson plays
LESTER YOUNG

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DECEMBER 13

Chris Dingman plays
BOBBY HUTCHERSON

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The Ensemble Room
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2nd Thursday of every month
Amnesia • 853 Valencia Street
DJ at 8pm • Bands at 9pm • \$5

Music listings are compiled by Emily Savage. Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Visit www.sfbg.com/venue-guide for venue information. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks.

ROCK/BLUES/HIP-HOP

Afghan Whigs Fillmore. 8pm, \$35.
A Place to Bury Strangers, Bleeding Rainbow,
DJ Joel Gion Independent. 8pm, \$15.
Asia Regency Ballroom. 8pm, \$42.50-\$65.50.
Roem Baur Red Devil Lounge. 6pm, \$10.
Bobby Caldwell Razz Room. 8pm, \$45-\$47.50.
Dunwells, Magic Magic Roses, Chelsea TK and

the Tzigrane Society, Redlight District, Lauren Barth Brick and Mortar Music Hall. 8pm, \$8-\$10.
Felsen 50 Mason Social House, SF; www.50masonsocalhouse.com. 8pm, \$5.
Jason Marion Johnny Foley's. 9pm, free.
Smoking Popes, Luther, Dr. Frank Slim's 8pm, \$15.
Nathan Temby vs Guido Johnny Foley's Dueling Pianos. 9:30pm.
Twin Sister, Melted Toys, Some Ember, Yalls Rickshaw Stop. 8pm, \$10.
Mike Watt and the Missingmen, Victory and Associates, Jokes for Feelings Bottom of the Hill. 9pm, \$15.
Weekender, Loss, Kegels Hemlock Tavern. 8:30pm, \$7.

Cat's Corner with Nathan Dias Savanna Jazz.
9pm, \$10.
Dink Dink Dink, Gaucho, Eric Garland's Jazz

PHOTO BY VETA AND THEO



Session Amnesia. 7pm, free.
Reuben Rye Rite Spot Cafe. 9pm, free.
Ricardo Scales Top of the Mark, 999 California, SF; www.topofthemark.com. 6:30pm, \$5.



Cha-Ching Boom Boom Room. 8pm, \$5.
Kaweh Sextet Yoshi's SF. 8pm, \$15. With Edgardo Cambon, Danilo Paiz, David Belove, Alex Specht, and Willie Garza.
Quatuor Ebene Community Music Center, 544 Capp, SF; www.sfcmc.org. 6-7pm, free.

Aisle 45 Elbo Room, 9pm, \$5. With DJs Mauby, Mauricio Aviles, Citizen 10.
Booty Call Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm.
Coo-Yah! Slate Bar, 2925 16th St, SF; www.slate-sf.com. 10pm, free. With Vinyl Ambassador, DJ Silverback, DJs Green B and Daneekah.
Housepitality F8, 1192 Folsom, SF; www.housepitality.ssf.com 9pm, \$5-\$10. With Lance De Sardi, CJ Larsen, and Michael Tello.

Afghan Whigs Fillmore. 8pm, \$35.
...And You Will Know Us By the Trail of Dead, Technicolors Independent. 8pm, \$18.
Beso Negro Brick and Mortar Music Hall.
 10:30pm, \$7-\$10.
Bobby Caldwell Razz Room. 8pm, \$45-\$47.50.
Diamond Rings, Sky Ferreira, popscene DJs
 Rickshaw Stop. 9:30pm, \$12-\$14.
Embryonic Devourment, Antikythera, Satya Sena, Abstracter Fortress DNA Lounge. 7:30pm, \$10.
Go Van Gough Red Poppy Art House. 7pm, \$5.
John Lawton Trio Johnny Foley's. 9pm, free.
Johnny Lawrie, Elegant Trash, Garden
Band 50 Mason Social House, SF;
www.50masonsocalhouse.com. 9:30pm, free.
Benjamin Francis Leftwich, Andrew Blair, Owl Paws Bottom of the Hill. 9pm, \$12.
Lovely Bad Things, Cosmonauts, Vacant Lots
 Hemlock Tavern. 8:30pm, \$10.
Phenomenauts, Glowing Stars, Judgement Day, Crashtester DNA Lounge. 9pm, \$15.
JC Rockit vs Nathan Temby Johnny Foley's
 Dueling Pianos. 9:30pm.
Sea and Cake, Matthew Friedberger Slim's. 9pm, \$21.
Sovereign Sect Boom Boom Room. 8pm, \$8.
Tilly and the Wall, Icky Blossoms, Il Gato Great
 American Music Hall. 8pm, \$18.

Poncho Sanchez and His Latin Jazz Band Yoshi's
SF. 8pm, \$25; 10pm, \$20.
SF Jazz Hotplate Series Amnesia. 9pm.
Stompy Jones Top of the Mark, 999 California, SF;
www.topofthemark.com. 7:30pm, \$10.
Tin Cup Serenade Rite Spot Cafe. 9pm, free.

Chicha Libre Elbo Room. 9:30pm, \$10. Live psychedelic cumbia, with DJ-host Pleasuremaker.
"From Baroque to Deejay: Ode to a Festival School Show" JCCSF, 3200 California, SF; www.sfworld-musicfestival.org. 10am and noon, \$5-\$10. San Francisco World Music Festival.
Tracy Grammer Hotel Utah. 9pm, \$12-\$15.
Lunasa Brick and Mortar Music Hall. 8pm, \$20-\$25.
Twang! Honky Tonk Fiddler's Green, 1330 Columbus, SF; www.twanghonkytonk.com. 5pm. Live country music.

All 80s Thursday Cat Club. 9pm, \$6 (free before 9:30pm). The best of '80s mainstream and underground.
Base: Gregor Tresher Vessel, 85 Campton Place, SF; www.vesself.com. 10pm, \$5-\$10.
Darling Nikki Slate Bar, 2925 16th St, SF; www.slate-sf.com. 9pm. free. Queer dance party.



First Base Rebel, 1760 Market, SF; Facebook: Rebel. 10pm, \$3.
Lions, Tigers, and Queers Underground SF. 10pm-2am, \$3. Indie, Electro, and House dance party with resident DJ Becky Knox and special guests.
Starkey, Kastle, Devon Who, Tony Goods 330 Ritch, SF; www.mindfieldpresent.com. 9pm, \$15.
Tropicana Madrone Art Bar. 9pm, free.

Breakestra, La Misa Negra, DJ Crimson Brick and Mortar Music Hall. 9pm, \$12-\$15.

Bobby Caldwell Razz Room. 7 and 9:30pm, \$45-\$47.50.

Chop Tops, Rev Notes Elbo Room. 9pm, \$15. With burlesque by Sid Scenic, Dorian Faust, Pinkles Kintaro.

Delta Spirit Fillmore. 9pm, \$25.

Fall Risk, Jugtown Pirates Slim's. 9pm, \$16.

Meat Sluts, Freakstar 1906 Hemlock Tavern. 9:30pm, \$6.

Rebirth Brass Band Mezzanine. 9pm, \$22.

Rupa and the April Fishes, Black Nature Band, Glasses Great American Music Hall. 9pm, \$17.50-\$20.

Social Studies, Sam Chase, Jon Gunton Independent. 9pm, \$15.

Soul Train Revival Boom Boom Room. 8pm, \$10.

Super Diamond, Stung Bimbo's. 9pm, \$22.

Swingin' Utter's, La Plebe, Fucking Buckaroos Bottom of the Hill. 10pm, \$14.

Tall Shadows Johnny Foley's. 9pm, free.

Those Darlins, Pangea, Heavy Cream Rickshaw Stop. 9pm, \$12.

Jeff V., Rome Balestrieri, Nathan Temby Johnny Foley's Dueling Pianos. 9pm.

Two Cow Garage, Copyrights, Civil War Rust, Great Apes The Parkside. 9pm, \$8.

Audium 1616 Bush, SF; www.audium.org.
8:30pm, \$20. Theater of sound-sculptured space.

Black Market Jazz Orchestra Top of the Mark, 999
California, SF; www.topofthemark.com. 9pm, \$10.

Doppler Trio Rite Spot Cafe. 9pm, free.

Poncho Sanchez and His Latin Jazz Band Yoshi's
SF. 8pm, \$30; 10pm, \$25.

"From Baroque to Beijing Opera Festival School Show" JCCSF, 3200 California, SF; www.sfworldmusicfestival.org. 10am and noon, \$5-\$10. San Francisco World Music Festival.

"Opera Project: Voices From the Other Side" JCCSF, 3200 California, SF; www.sfworldmusicfestival.org. 8pm, \$20 per day, \$64 festival pass. San Francisco World Music Festival.

Identity Theft, Bad News, Bruse, Names, DJ NoNameOn Lab. 9pm, \$5.
Indie Slash Ambrosia. 10pm. With DJ Danny White.
Joe Lookout, 3600 16th St., SF; www.lookoutsf.com. 9pm. Eight rotating DJs.
Tim Mason Vessel, 85 Campton Place, SF; www.vesselfs.com. 10PM, \$20-\$30.
Old School JAMZ El Rio. 9pm.
Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5.
What the Funk? James Brown vs Fela Mighty. 9pm. With DJ Spinna and Rich Medina.
#Y3K DNA Lounge. 10pm, \$13. With Kitty Pryde, Main Attraktion, Hottub, and Matrixman.

Black Skies, Caltrop, Prizehog Hemlock Tavern.

30 SAN FRANCISCO BAY GUARDIAN

MUSIC LISTINGS

9:30pm, \$7.
Blue October, Barcelona, A Silent Film Regency Ballroom. 8pm, \$32.
Bobby Caldwell Rrazz Room. 7 and 9:30pm, \$45-\$47.50.
Con Brio, Voodoo Fix Boom Boom Room. 8pm, \$15.
Fusion Johnny Foley's. 9pm, free.
Horde and the Harem, Kris Orlowski, Sam Eliot and the Market Club Gang Hotel Utah. 9pm, \$10.
Jon Spencer Blues Explosion, Quasi Great American Music Hall. 9pm, \$21-\$23.
Grahame Lesh, Walking Spanish, Black Cobra Vipers Brick and Mortar Music Hall. 9:30pm, \$7-\$10.
La Sera Preservation Hall West at the Chapel, 777 Valencia, SF; www.thechapelsf.com. 9:30pm, \$10.
Madam and the Ants, Sid Lucious and the Pants, Radishes Thee Parkside. 3pm, free.
Mod Sun, KMAC Brick and Mortar Music Hall. 7pm, \$12.
New Trust, Hard Girls, Child Bite, Starskate Thee Parkside. 9pm, \$8.

No Alternative, Freedom Club, Bad Coyotes, Rinds Knockout. 3:30-8pm, \$6.
Octopus Project, Doe Eye, Teenage Sweater Bottom of the Hill. 10pm, \$12.
Pure Roots Pier 23 on the Embarcadero, SF; www.pier23cafe.com. 9pm, \$10.
Rebirth Brass Band Mezzanine. 9pm, \$22.
Sol, Zanzibar, En Vivo Slim's. 8pm, \$12.
St. Tropez, Yesway Red Poppy Art House. 8pm, \$10-\$15.
Nathan Temby, Jeff V., Rome Balestrieri Johnny Foley's Dueling Pianos. 9pm.
Three Times Bad Riptide Tavern. 9:30pm, free.
Steve Winwood, Wood Brothers Warfield. 9pm, \$35-\$79.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.
Cottontails Rite Spot Cafe. 9pm, free.

Poncho Sanchez and His Latin Jazz Band Yoshi's SF. 8pm, \$30; 10pm, \$25.

FOLK/WORLD/COUNTRY

Katie Garibaldi EXIT Cafe at Exit Theater, 156 Eddy, SF; (415) 673-3847. 8:30pm, free.
"Opera Project: Voices From the Other Side" JCCSF, 3200 California, SF; www.sfworldmusicfestival.org. 8pm, \$20 per day, \$64 festival pass. San Francisco World Music Festival.

DANCE CLUBS

Bootie SF: Hubba Hubba Review DNA Lounge. 9pm, \$15.
Braza! Slate Bar, 2925 16th St, SF; www.slate-sf.com. 10pm, \$5. Brazilian dance party.
Cockblock Rickshaw Stop. 10pm, \$5-\$10.
Club Gossip Cat Club. 9pm, free before 9:30pm, \$5-\$8 after. With VJs Shon, Low Life, Damon, and more.

DJ Garth Public Works. 10pm, \$5-\$10.
Kinky Disko Rebel, 1760 Market, SF; www.kinky-disco.com. 9pm, \$5. With DJ Johnny Sonic.
Non Stop Bhangra: Diwali Celebration Public Works. 9pm, \$15.
Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5.
Tall Sasha, Jason Kwan, Reggie Soares Vessel, 85 Campton Place, SF; www.vesself.com. 10pm, \$20-\$30.
Tormenta Tropical Elbo Room. 10pm, \$5-\$10. With resident DJs Shawn Reynaldo and Oro11.
2 Men Will Move You Amnesia. 9pm.

SUNDAY 11

ROCK/BLUES/HIP-HOP

Bobby Young Project Boom Boom Room. 8pm, \$free.
I Fight Dragons, MC Lars, Skyfox Slim's. 8pm,

\$14-\$16.
John Lawton Trio Johnny Foley's. 9pm, free.
Lordrifa, Bermuda Triangle Service, Duck You Sucker Brick and Mortar Music Hall. 9pm, \$5-\$8.
"Monsters of Mission Rock" Knockout. 4:30-8pm, \$5. With Rock Bottom, Tigon, Standard Poodle, Big Long Now.
Monkees Regency Ballroom. 7:30pm, \$49.50-\$99.50.
NoRey Pa'Ina Lounge, 1865 Post, SF; www.pain-asf.com. 7:30pm.
Onuinu Hemlock Tavern. 6pm, \$8.
Sic Waiting O'Reilly's Irish Pub, 622 Green, SF; www.sforeillys.com. 8pm, free.

JAZZ/NEW MUSIC

Karina Denike, Lily Taylor Rite Spot Cafe. 8:30pm, free.
Noertker's Moxie Musicians' Union Hall, 116 CONTINUES ON PAGE 32 >>

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FRIDAY 11/9 9pm \$8/\$10


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 GREAT APES

SATURDAY 11/10 3PM FREE


MADAM & THE ANTS
 SID LUCIOUS AND THE PANTS
 THE RADISHES

SATURDAY 11/10 9PM \$8


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 11/16 - WITCH MOUNTAIN, CASTLE, SERPENT CROWN
 11/17 - GOLDENBOY FEATURING THE NEW FAMILAR, THE PHARMACY, WARM SODA
 11/29 - SPORTING LIFE, BROWN SHOE, DEAR COUNTRY
 11/30 - RAH RAH
 12/4 - 3 INCHES OF BLOOD
 12/7 - JUDGEMENT DAY, YOUNG HUNTER, LA FIN DU MONDE, BILLIONS UPON US
 12/15 - SUPERSUCKERS, FLEXX BRONCO, THE ATOM AGE
 2/8 - NASHVILLE PUSSY, THE MEAT SLUTS
 2/9 - SABATON
 2/21 - DORO (OF WARLOCK), SISTER SIN

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THU 11/8 9:30PM \$7 ADV \$10 DOOR

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 ADV TIX: EVENTBRITE.COM

FRI 11/9 9PM \$13 ADV \$15 DOOR

HANDSOME HAWK VALENTINE PRESENTS THE HOP: THE CHOP TOPS
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SAT 11/10 10PM \$10

BERSA DISCOS PRESENTS TORMENTA TROPICAL: BONDE DO ROLE (MAD DECENT, BRAZIL) BUTCHY FUEGO (BOREDOMS, LA) DJ THEORY DJ ORO 11

SUN 11/11 9PM \$8 ADV \$10 B4 11PM \$11 AFTER

DUB MISSION PRESENTS A BAY AREA EXCLUSIVE SHOW! dr. ISRAEL (LIVE SOUND SYSTEM) & CLIFF TUNE (DRUMS); PLUS DJ SEP
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ELBO ROOM PRESENTS KING DUDE (DAIS RECORDS) WITH MALDITOS AND EMILY JANE WHITE
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TUE 11/13 9PM \$10

ELBO ROOM PRESENTS BOMBSHELL BETTY & HER BURLESQUETEERS

WED 11/14 9PM \$10

LUCIFER'S HAMMER PRESENTS DISPIRIT LOSS (PROFOUND LORE), WORM OUROBOROS (PROFOUND LORE), RIQIS

UPCOMING

THU 11/15 AFROLICIOUS
 FRI 11/16 NVO/SLAYER'S CLUB
 SAT 11/17 SAT NITE SOUL PARTY
 SUN 11/18 DUB MISSION: DJ SEP

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MOD SUN
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SAT 11/10
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 WALKING SPANISH, BLACK COBRA VIPERS

SUN 11/11
LORDRIFA
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 DUCKYOUSUCKER

TUE 11/13
SERA CAHOONE
 PARSON RED HEADS, TV MIKE AND THE SCARECROWS

WED 11/14
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THURSDAY 11/08
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FRIDAY 11/09
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 • Avi Vinocur

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 9PM • \$12 ADV / \$15 DOOR
 • **Tracy Grammer**
 • Bob Hillman

FRIDAY 11/09
 9PM • \$10 ADV & DOOR
 • **Citysin Angels**
 • Add Moss
 • **Joseph King**
 (Deadbeat Darling)

SATURDAY 11/10
 9PM • \$8 ADV / \$10 DOOR
 • **The Horde and the Harem**
 • Kris Orlowski
 • Sam Eliot & The Market Club Gang

SUNDAY 11/11
 8PM • \$6 ADV & DOOR
 • **The Lady Crooners**
 • Jacques Ibula

MONDAY 11/12
 8PM • \$FREE
 Bay Guardian Readers Poll Best Open Mic
 • **Open mic with Brendan Getzell**

TUESDAY 11/13
 8PM • \$7 ADV / \$10 DOOR
 • **Mike Annuzzi**
 • Emily Rath
 • The Coffis Brothers

WEDNESDAY 11/14
 8PM • \$7 ADV & DOOR
 • **The Wooden Sky**
 • Birdhouse
 • Night Hikes

THURSDAY 11/15
 9PM • \$8 ADV & DOOR
 • **Crushed Out**
 (formerly Boom Chick)
 • **The Lower 48**
 • Halsted

FRIDAY 11/16
 9PM • \$10 ADV & DOOR
 • **The Dandelion War**
 • Ghost Parade
 • High Cliffs
 • Minor Kingdom

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MUSIC LISTINGS

CONT>>

Ninth St, SF; www.noertker.com. 7:30pm, \$10.
Kenny Washington and Jeff Massanari Bliss Bar, 4026 24th St, SF; www.blissbarsf.com. 4:30pm, \$10.
Wesla Whitfield and the Mike Greensill Trio Rrazz Room. 5pm, \$30-\$40.

FOLK/WORLD/COUNTRY

“Opera Project: Voices From the Other Side” JCCSF, 3200 California, SF; www.sfworldmusicfestival.org. 7pm, \$20 per day, \$64 festival pass. San Francisco World Music Festival.
Jeff Surak, Scott Arford, Relay for Death, Tralphaz Lab. 8pm, \$7.
“Twang Sunday” Thee Parkside. 4pm, free. With Rodgers.

DANCE CLUBS

Dub Mission Elbo Room. 9pm, \$10-\$11. With Dr. Israel, Cliff Tune, and DJ Sep.
Freakquency DNA Lounge. 8pm, \$20.
Jock Lookout, 3600 16th St, SF; www.lookoutsf.com. 3pm, \$2.

MONDAY 12

ROCK/BLUES/HIP-HOP

Damir Johnny Foley's. 9pm, free.
Japandroids, Bleached Fillmore. 8pm, \$20.
King Dude, Malditos Elbo Room. 9pm, \$10.
AC Newman, Harriet Independent. 8pm, \$15.
Spittin' Cobras, Abatis, Breaks Thee Parkside. 8pm, \$7.
Titus Andronicus, Ceremony Great American Music Hall. 8pm, \$17-\$19.
Tyler Ward, Matthew Moore, Kira Stone Bottom of the Hill. 8:30pm, \$12.

JAZZ/NEW MUSIC

Dawn Oberg Rite Spot Cafe. 8:30pm, free.
SF All-Star Big Band CD release party Yoshi's SF. 8pm, \$15-\$25.
Wesla Whitfield and the Mike Greensill Trio Rrazz Room. 8pm, \$30-\$40.

FOLK/WORLD/COUNTRY

Toshio Hirano Amnesia. 9pm, free.

DANCE CLUBS

Crazy Mondays Beauty Bar, 2299 Mission, SF; www.thebeautybar.com. 10pm, free. Hip-hop and other stuff.
Death Guild DNA Lounge. 9:30pm, \$3-\$5. Gothic, industrial, and synthpop with Decay, Joe Radio, Melting Girl.
M.O.M. Madrone Art Bar. 6pm, free.
Soul Cafe John Collins Lounge, 138 Minna, SF;

www.johncolins.com. 9pm.
Vibes'N'Stuff El Amigo Bar, 3355 Mission, SF; (415) 852-0092. 10pm, free.

TUESDAY 13

ROCK/BLUES/HIP-HOP

Coyote Trickster Boom Boom Room. 8pm, \$5.
Ben Gibbard, Damien Jurado Palace of Fine Arts. 8pm, \$35.
Minus the Bear, Cursive, Girl in a Coma Regency Ballroom. 8pm, \$25.
Mynabirds, Paige and the Thousand Rickshaw Stop. 8pm, \$10.
Sera Choone, Parson Red Heads, TV Mike and the Scarecrows Brick and Mortar Music Hall. 9pm, \$9-\$12.
Set it Off, Handguns, Troubled Coast Bottom of the Hill. 7:30pm, \$12.

Stan Erhart Band Johnny Foley's. 9pm, free.
Kelley Stoltz Amnesia. 9pm, \$7-\$10.
Mark Sultan, King Lollipop, Bad Backs, DJ Big Nate Knockout. 3:30-8pm, \$6.
Y Axes, Black Out Makeout, Grace Pool Hemlock Tavern. 8:30pm, \$6.

JAZZ/NEW MUSIC

Bombshell Betty and Her Burlesqueeters, Fromagique Elbo Room. 9pm, \$10.
Wesla Whitfield and the Mike Greensill Trio Rrazz Room. 8pm, \$30-\$40.

FOLK/WORLD/COUNTRY

Juice Newton Acoustic Trio Yoshi's SF. 8pm, \$25.

DANCE CLUBS

Stylus John Collins Lounge, 138 Minna, SF; www.johncolins.com. 9pm. **SFBG**

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ALL AGES
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CARLETTA SUE KAY**

FRIDAY NOVEMBER 9TH 9PM \$12 (ROCK/POP)
**CARINA ROUND / ROSI GOLAN
DAVID COLON**

SUNDAY NOVEMBER 11TH 8:30PM \$12/\$15 (RAP/HIP-HOP)
**NAPPY ROOTS
RICHIE CUNNING**

TUESDAY NOVEMBER 13TH 8PM \$12 (INDIE)
**GENERATIONALS
RACES**

WEDNESDAY NOVEMBER 14TH 8:30PM \$12 (ROCK/POP) ALL AGES
**LYDIA (ACOUSTIC)
SWEET TALKER**

THURSDAY NOVEMBER 15TH 8:30PM \$10 (INDIE)
**BIG TREE
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FRIDAY NOVEMBER 16TH 8:30PM \$15 (ROCK)
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NATHANIEL JOHNSTONE
(FORMERLY OF ABNEY PARK)
DJ TESLAROSE (STEAMPUNK)**

MONDAY NOVEMBER 19TH 8PM \$10 (ROCK/AMERICANA)
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& THE LO-FI SYMPHONY
THE RESURRECTION MEN**

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11/29 BRANCHES
11/30 THE RED ELVISES
12/4 SANDI THOM
12/8 KC TURNER'S 30TH BIRTHDAY BASH
12/18 KINKY FRIEDMAN'S BIPOLAR TOUR
12/22 VAGABOND LOVERS CLUB WITH SLIM JENKINS
12/28 HOWLIN' RAIN/YETIVER
12/29 HOWLIN' RAIN/YETIVER
12/31 NEW YEAR'S EVE WITH HOWLIN' RAIN/YETIVER

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SAT 11/10 1pm INSTITUTE OF SOCIOMETRY PRESENTS: DAY 2, EXHIBIT OPEN AND ONE MAN BANDS

SUN 11/11 1pm THE INSTITUTE OF SOCIOMETRY PRESENTS: DAY 3, EXHIBIT OPEN, MATINEE SCREENING

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STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For complete stage listings, see www.sfbg.com.

THEATER

OPENING

The Foreigner Mission Dolores Academy Auditorium, 3371 16th St, SF; (650) 952-3021. Free (donations requested). Opens Fri/9, 7:30pm. Runs Fri, 7:30pm; Sat-Sun, 3pm. Through Nov 18. 16th Street Players perform Larry Shue's comedy about an Englishman in the American South.

The Submission New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Previews Wed/7-Fri/9, 8pm. Opens Sat/10, 8pm. Runs Wed-Sat, 8pm (no shows Nov 21-22); Sun, 2pm. Through Dec 16. New Conservatory Theatre Center performs Jeff Talbott's drama about a playwright who falsifies his identity when he enters his latest work into a prestigious theater festival.

Superior Donuts Gough Street Playhouse, 1622 Gough, SF; www.custommade.org. \$25-30. Opens Thu/8, 8pm. Runs Thu-Sat, 8pm; Sun, 7pm. Through Dec 2. Custom Made Theatre performs Tracy Letts' poignant, Chicago-set comedy.

BAY AREA

The White Snake Berkeley Repertory Theatre, Roda Theatre, 2025 Addison, Berk; www.berkeleyrep.org. \$29-99. Previews Fri/9-Sat/10 and Tue/13, 8pm; Sun/11, 2pm. Opens Nov 14, 8pm. Runs Tue and Thu-Sat, 8pm (also Nov 29, Dec 13, and Sat, 2pm; no matinee Dec 1; no show Nov 22); Sun, 2 and 7pm. Through Dec 23. Mary Zimmerman (*Metamorphoses*) returns to Berkeley Rep with this classic romance adapted from a Chinese legend.

ONGOING

Carmelina Eureka Theatre, 215 Geary, SF; www.42ndstmoon.org. \$25-75. Wed, 7pm; Thu-Fri, 8pm; Sat, 6pm (family matinee Sat/10, 1pm); Sun, 3pm. Through Nov 18. 42nd Street Moon performs the "forgotten musical" that inspired the Broadway hit *Mamma Mia!*

Elektra Geary Theater, 415 Geary, SF; www.act-sf.org. \$20-110. Opens Wed/31, 8pm. Runs Wed-Sat and Nov 13, 8pm (also Wed/7, Sat/10, and Nov 17, 2pm); Sun, 2pm. Through Nov 18. Academy Award winner Olympia Dukakis stars in Sophocles' Greek tragedy.

Fat Pig Boxcar Theatre Studio, 125A Hyde, SF; www.brownpapertickets.com. \$20. Thu/8-Sat/10, 8pm. Theater Toda presents Neil LaBute's dark comedy about a man who faces scrutiny from his friends when he falls for a plus-sized woman.

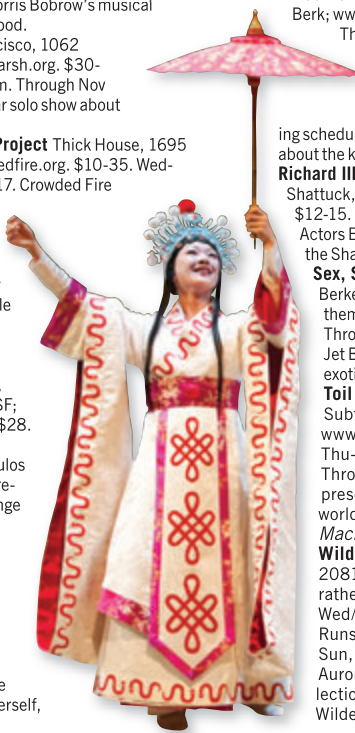
Foodies! The Musical Shelton Theater, 533 Sutter, SF; www.foodiesthemusical.com. \$30-34. Fri-Sat, 8pm (no show Nov 17). Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food.

Geezer Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$30-100. Sat, 8pm; Sun, 7pm. Through Nov 18. Geoff Hoyle's popular solo show about aging returns.

The Hundred Flowers Project Thick House, 1695 18th St, SF; www.crowdedfire.org. \$10-35. Wed-Sat, 8pm. Through Nov 17. Crowded Fire Theater presents the world premiere of Christopher Chen's election-year drama about a theater company who get carried away while working on a play about Mao Tse Tung and the birth of modern China.

Lost Love Mojo Theatre, 2940 16th St, Ste 217, SF; www.mojotheatre.com. \$28. Wed-Sat, 8pm. Through Nov 17. Peter Papadopoulos directs the West Coast premiere of his climate-change comic tragedy at Mojo Theatre.

Phaedra's Love Bindlestiff Studios, 185 Sixth St, SF; www.doitliveproductions.com. \$15. Wed-Sat, 8pm. Through Nov 17. Although she didn't make it into the 21st century herself,



MARY ZIMMERMAN'S THE WHITE SNAKE AT BERKELEY REP

British playwright Sarah Kane (1971-1999) left behind a small group of plays that continue to test the complacency of an age lulled into thinking itself ultimately rationale and civilized. Despite occasionally flagging momentum, director Ben Landmesser and newcomers Do It Live! (in their second outing since last season's debut, an agile staging of Sam Shepard's *Suicide in B Flat*) deliver a worthy production of Kane's cutting, brutally funny reworking of Seneca's play (itself an adaptation of Euripides' *Hippolytus*). (Avila)

The Rainmaker Shelton Theater, 533 Sutter, SF; www.sheltontheater.org. \$38. Fri-Sat, 8pm. Through Dec 22. Shelton Theatre preforms N. Richard Nash's classic drama.

"ReOrient 2012 Festival and Forum" Z Space, 450 Florida, SF; www.goldenthread.org. \$20. Series A runs Thu-Sat, 8pm; Sun, 7pm. Through Nov 18. Series B runs Nov 16-17, 8pm. Golden Thread presents this annual festival of innovative, thought-provoking short plays from the Middle East, plus a related forum with artistic dialogue, performances, and more.

Roseanne: Live! Rebel, 1760 Market, SF; www.brownpapertickets.com. \$25. Wed, 7 and 9pm. Through Nov 14. Lady Bear, Heklina, D'Arcy Drollinger, and more star in this tribute to the long-running sitcom.

Shocktoberfest 13: The Bride of Death Hypnodrome, 575 10th St, SF; www.thrillpeddlers.com. \$25-35. Thu-Sat, 8pm. Through Nov 17. Thrillpeddlers' seasonal assortment of yeasty Grand Guignol playlets is a mixed bag of treats, but it all goes so nicely with the autumnal slink into early nights and dark cravings. All of it comes capped, of course, by the company's signature lights-out spook show. (Avila)

"Strindberg Cycle: The Chamber Plays in Rep" Exit on Taylor, 277 Taylor, SF; www.cuttingball.com. \$10-50 (festival pass, \$75). Thu, 7:30pm; Fri-Sat, 8pm (also Sat, 2pm); Sun, 5pm. Through Nov 18. Cutting Ball performs a festival of August Strindberg in three parts: *The Ghost Sonata*, *The Pelican* and *The Black Glove*, and *Storm and Burned House*.

BAY AREA

An Iliad Berkeley Repertory Theatre, Roda Theatre, 2015 Addison, Berk; www.berkeleyrep.org. \$14.50-77. Wed/7 and Sun/11, 7pm (also Sun/11, 2pm); Thu/8-Sat/10, 8pm (also Sat/10, 2pm). Director Lisa Peterson and actor Denis O'Hare's adaptation of the Homeric epic poem (in Robert Fagles' translation) puts the narrative of the Trojan War in the hands of a Homeric storyteller (played by an indefatigable but somewhat histrionic Henry Woronicz) who, finding himself backstage before an audience, reluctantly warms to yet another retelling of the ninth year of the ten-year battle. The whole production is likely to bring to mind one of those special-assembly days in grade school, where a traveling actor delivers an accessible amount of good-for-you classics to a half-bored auditorium of children. (Avila)

Richard the First: Part One, Part Two, Part Three Berkeley City Club, 2315 Durant, Berk; www.centralworks.org. \$14-25. Thu-Sat, 8pm; Sun, 5pm (three-part marathon Sun/11 and Nov 18, 2, 5, 8pm). Through Nov 18. This Central Works Method Trilogy presents a rotating schedule of three plays by Gary Graves about the king known as "the Lionheart."

Richard III Live Oak Theatre, 1301 Shattuck, Berk; www.aeofberkeley.org. \$12-15. Fri-Sat, 8pm. Through Nov 17. Actors Ensemble of Berkeley performs the Shakespeare classic.

Sex, Slugs and Accordion Marsh Berkeley, 2120 Allston, Berk; www.themarsh.org. \$10. Wed, 8pm. Through Nov 14. Jetty Swart, a.k.a. Jet Black Pearl, stars in this "wild and exotic evening of song."

Toil and Trouble La Val's Subterranean, 1834 Euclid, Berk; www.impactctheatre.com. \$10-20. Thu-Sat, 8pm (no show Nov 22). Through Dec 8. Impact Theatre presents Lauren Gunderson's world premiere comedy inspired by *Macbeth*.

Wilder Times Aurora Theatre, 2081 Addison, Berk; www.auroretheatre.org. \$32-60. Previews Wed/7, 8pm. Opens Thu/8, 8pm. Runs Tue, 7pm; Wed-Sat, 8pm; Sun, 2 and 7pm. Through Dec 9. Aurora Theatre performs a collection of one-acts by Thornton Wilder. **SFBG**

ON THE CHEAP

Listings compiled by George McIntire. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 7

Slideluck Sandbox Studio, 535 Minnesota, SF. (415) 550-8732, www.slideluckpotshow.com. 6pm, free. Food and art devotees and community fostering nonprofit Slideluck is teaming up with the Sandbox Studio to put on their fourth SF gathering for food and fun. Take in presentations on local art endeavors — just make sure that if you plan on attending, you bring a dish. Sharing food, after all, is just as big of a deal as sharing creative mojo.

THURSDAY 8

Virgie Tovar talks fat The Booksmith, 1644 Haight, SF. www.booksmith.com. 7:30pm, free. Big girls, hide those back rolls no more — Virgie Tovar is here to save you from self-doubt in this big old fat-phobic world. Tovar edited the recently-released *Hot and Heavy: Fierce Fat Girls on Life, Love & Fashion*, and today will share the lessons she learned about learning to love being lush.

Woody LaBounty BookShop West Portal, 80 West Portal, SF. (415) 564-8080, www.bookshopwest-portal.com. 7pm, free. Ingleside Terraces isn't in the spotlight today as much as SOMA or the Mission, but that doesn't mean it doesn't have a fascinating history. Learn about this neighborhood straddling the city's southern border at Bookshop West Portal, where local author and designer Woody LaBounty (this name is too good to be true right?) will be sharing stories from his new book *Ingleside Terraces: San Francisco Racetrack to Residence Park*.

"Aesthetic Darwinism" 2050 Bryant, SF. www.aestheticdarwinism.eventbrite.com. 8pm, \$7. Local artist Gretchen Andrus is counting on people power to curate her upcoming art show. Using a Facebook app, Andrus is allowing her audience to vote for specific pieces of work that will be on display.

River Otter Ecology Project Randall Museum Theater, 199 Museum, SF. (415) 225-3830, www.sfn.org. 7:30-9pm, free. By now you must be familiar with that clip of the river otter stacking cups (if you haven't, hie thee hence to Google.) But did you know that river otters are known as ambassadors for habitat preservation and restoration? If you would like to know more about this wonderful critter, then please make your up the Randall Museum where members of the SF Naturalist Society Megan Isadore and Paola Bouley will gladly explain to you why the river otter is so crucial to the ecology of many North American watersheds.

FRIDAY 9

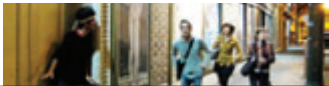
Reflectorize! A bike light workshop StoreFrontLab, 337 Shotwell, SF. www.storefrontlab.org. 6-9pm, free. Also Sat/10 10am-1pm, free. The nights are getting longer, but that doesn't mean you have to sacrifice safety on your two-wheeled steed. Hit up Shotwell Street's pop-up community center for this free workshop, where you'll find all kinds of reflective materials to sew onto your bike, helmet, and bag.

"Forever 21" Ever Gold Gallery, 441 O'Farrell, SF. (415) 577-1275, www.evergoldgallery.com. Through Dec/15. Opening reception: 6-10pm, free. No, your favorite spot for dollar bill print leggings and fake shearling vests is not hosting a wine and cheese event. This art show comes courtesy of New York-based artist Adam Parker Smith, who examines how the poignant experiences of our youth go on to mold our adult selves. Works on display include thousands of friendship bracelets chained together and a model of a Volkswagen Bug small enough to fit inside a glass bottle.

CYMN The Performance Art Institute, 75 Boardman, SF. (415) 420-2509, www.theperformanceartinstitute.org. Through Jan/15. Opening reception: 6:30-10pm, free. As a part of the Performance Art Institute's new exhibit "The Future Imagined: What's Next?" digital artist Tim Roseborough will remixing the iconic 1980s tabletop game Simon in this interactive art installation.

SATURDAY 10

Journey to the End of the Night Dolores Park, 18th St. and Dolores, SF. www.Journey2012.herokuapp.com. 6pm, free. It's going to be quite the rumpus this Saturday evening. The interactive search-and-destroy street game Journey to the End of the Night returns to SF to kick off the 2012 Come Out and Play festival (www.comeoutandplay.org). Players don colored ribbons and race through various checkpoints scattered throughout the city, all while avoiding being caught by designated "chasers." Those who survive will have a party thrown in their honor. Those who get caught morph into chasers in zombie-like fashion. Online registration is required so make sure to check out the above link.



JOURNEY TO THE END OF THE NIGHT ON SAT/10. PHOTO BY SAM LAVIGNE

Red Bull Flugtag McCovey Cove, Third and Terry Francois, SF. www.redbullflugtagusa.com. 11am-4pm, free. In Flugtag (pronounced "flood-tug", it means "flying day" in German) 36 teams of amateur aviators, aircraft engineers, and their homemade flying contraptions leap off a flight deck glide and fall with style into a body of water. For the sake of the pilots, we hope they remember to bring inch-thick wetsuits — this is the Bay we're talking about.

Opera open house War Memorial Opera House, 301 Van Ness, SF. (415) 864-3330, www.sfoopera.com. 10:30am-2:30pm, free. Champagne taste, Boones Farm budget? Head to the SF Opera for a day of technical and musical demonstrations previewing the fall productions of Puccini's *Tosca* and Wagner's *Lohengrin*. To keep the kiddos occupied, there'll be prop-making, a scavenger hunt, and a screening of a family version of *Carmen*.

Green Festival SF Concourse Exhibition Center, 635 Eighth St., SF. www.greenfestivals.org. Sat/10, 10am-7pm; Sun/11, 11am-6pm, free — \$65. Taking center

stage at this year of the mega eco jamboree will be a litany of speakers including journalist Amy Goodman, climate activist Bill McKibben, and former Green Party presidential candidate Winona LaDuke. In between speakers make sure to sample delectable goodies at the Good Food Stage, educate yourself about how your purchasing power can help to end global injustices, and participate in a workshop on how to grow and sustain your own green business.

SUNDAY 11

Rock-n-Swap McLaren Hall, USF, 2130 Fulton, SF. (415) 422-5555 www.kusf.org/rocknswap. 10am-3pm, \$3. Attention music enthusiasts: USF's radio station will be hosting a music flea market featuring a plethora of vendors selling collections of music that come in vinyl, cassette, and CDs — not to mention other music-related memorabilia like posters, books, and movies. **SFBG**

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SEASON

music dance theater

Cal Performances

UNIVERSITY OF CALIFORNIA, BERKELEY

Fran Lebowitz
Thu, Nov 15, 8 pm
Zellerbach Hall

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—*Philadelphia City Paper*

Purveyor of urban cool and the witty chronicler of the "me decade," the unapologetically opinionated cultural satirist Fran Lebowitz remains one of today's foremost advocates of the Extreme Statement. In this rare Berkeley appearance, Lebowitz will offer her taut, economical insights on such issues as gender, race, gay rights, celebrity culture, and the media, along with some unexpected pet peeves.

Angélique Kidjo
Sat, Nov 17, 8 pm
Zellerbach Hall

"Africa's premier diva."
—*Time magazine*

A true world music superstar, Angélique Kidjo's personal mix of styles combines powerful West African grooves, raw American R&B, driving samba beats, and sophisticated jazz harmonies. A riveting performer, "Kidjo's supercharged pipes have never sounded better, her irresistible energy and joie de vivre never more palpable" (*Los Angeles Times*).

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FILM LISTINGS

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Vizcarondo. For rep house showtimes, see Rep Clock. For complete film listings, see www.sfbg.com.

DOCFEST

The 11th San Francisco Documentary Film Festival runs Nov 8-21 at the Brava Theater, 2781 24th St, SF; Roxie, 3117 16th St, SF; and Shattuck Cinema, 2230 Shattuck, SF. Tickets (most films \$10-12) and complete schedule at www.sfindie.com.

OPENING

Dangerous Liaisons John Malkovich and Sarah Michelle Gellar may have already starred in pop culture's favorite adaptations of this classic French novel, but since pretty people scheming never gets old, here's a Chinese take on *Les Liaisons dangereuses*, complete with big-name cast and all the visual allure of 1930s Shanghai. "You are such a cad!" a woman shrieks at Xie Yifan (Jang Dong-gun) in the first scene, and indeed he is — though his heart belongs to "Miss Mo" (Cecilia Cheung). The malicious wager (if you seduce her and then horribly dump her, I'll let you sleep with me ... plus: incidental affairs along the way) is struck and things proceed on schedule, until Yifan finds himself actually falling for virtuous widow Fenyu (Zhang Ziyi). You know how it ends. Gorgeous costumes and mise-en-scène add visual interest to the familiar story, which

also adds a little political flair in the form of Chinese students protesting the early days of Japanese occupation. (1:45) *Metreon*. (Eddy) **The Details** One of the hardest hurdles to clear in watching Jacob Aaron Estes's *The Details* might be the sight of Tobey Maguire, erstwhile boy-man and Spider-Man, inelegantly proposing to Elizabeth Banks (playing his character's wife) that they put their small child to bed and F-U-C-K. On paper, or perhaps under the right mood lighting, that could work, but it's not a sexy sight here, and it's almost a relief when she turns him down. Far less appetizing intimacies lie ahead, though, as Maguire's gynecologist and family man Jeffrey Lang triggers a sticky, unsalutary domino effect involving marauding raccoons, marital infidelity, enabling friends (Kerry Washington), unstable neighbors (Laura Linney), planning codes, pesticides, and kidney disease. Like Estes's 2004 film *Mean Creek*, which he also wrote and directed, *The Details* shows us what can happen when baser human impulses meet unforeseen circumstances. There, it was children making painfully bad decisions. Here, we squeamishly watch Lang get caught, but the drama has a glossy, dark-comedy finish to



PENNY FOR YOUR THOUGHTS: DANIEL DAY LEWIS STARS IN STEVEN SPIELBERG'S *LINCOLN*, OUT FRI/9. PHOTO BY DAVID JAMES

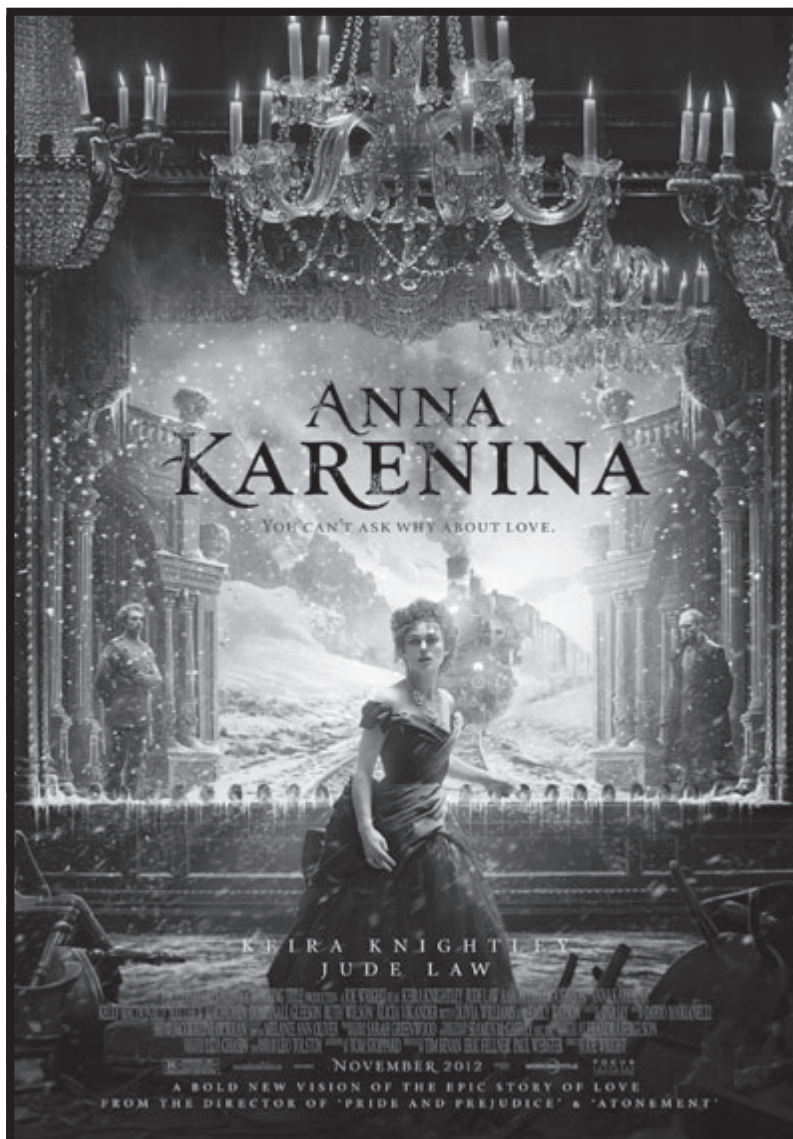
it that prevents us from suffering too much as we witness his domestic life imploding. Dennis Haysbert plays a pickup basketball buddy/better human being drawn inexorably into the mess our protagonist has made; Ray Liotta, a husband made irate by Lang's misjudgments. (1:31) (Rapoport) **Lincoln** No vampires in this one. (2:30) **Sister** Twelve-year-old Simon (Kacey Mottet Klein) looks like any other kid vacationing with a family on the slopes of a Swiss ski resort. That's a big plus, because he's not one of them — he's a local living "downhill" in an anonymous high-rise apartment block, sustaining himself and his pretty but irresponsible older sister Louise (Léa Seydoux) by stealing expensive sports equipment and clothes from the oblivious guests. He has no guilt about what he does, but then why should he? Those people are rich, he's not, and sis' short attention span toward jobs and boyfriends isn't going to pay the rent. Ursula Meier's French-language second feature isn't heavily plot-driven, though it doesn't feel like a second is wasted. The casual, somewhat furtive relationships that develop between Simon and stray adults who glean enough

to worry about him — a seasonal restaurant worker (Martin Compston), a maternal resort guest (Gillian Anderson), Louise's better-than-usual new beau (Yann Tregouet) — come and go but are toeholds on stability for him. It's the contrast between Simon's aggressively take-charge premature adulthood and his unaddressed needs as a child that ultimately make *Sister* rather devastating. It's been aptly compared to the Dardenne Brothers' similar dramas, but Meier lets her film's heart beat a little more in open empathy with its protagonist while aping those Belgians' brisk surface objectivity. (1:37) *Clay, Smith Rafael*. (Harvey) **Skyfall** Bond is back! (2:23) *California, Four Star, Marina, Shattuck*. **This Must Be the Place** See "Goth-hmm City." (1:58) *Bridge, Shattuck*.

ONGOING

The Flat Arnon Goldfinger's *The Flat* begins as the filmmaker's family descends upon the Tel Aviv apartment of his recently-deceased grandmother, "a bit of a hoarder" who lived to 95 and seemingly never got rid of anything. This includes, as Goldfinger discovers, copies of the Joseph Goebbels-founded newspaper *Der Angriff*, containing articles about "the Nazi who visited Palestine." The Nazi was Leopold von Mildenstein, an SS officer with an interest in Zionism. Turns out he made the journey in 1933 with his wife and a Jewish couple named Kurt and Gerda Tuchler — Goldfinger's

grandparents. Understandably intrigued and more than a little baffled, Goldfinger investigates, finding letters and diary entries that reveal the unlikely traveling companions were close friends, even after World War II. His mother, the Tuchler's daughter, prefers to "keep the past out," but curiosity (and the pursuit of a good documentary) presses Goldfinger forward; he visits von Mildenstein's elderly daughter in Germany, digs through German archives, and unearths even more surprises about his family tree. Broader themes about guilt and denial emerge — post-traumatic coping mechanisms that echo through generations. (1:37) *Albany, Embarcadero*. (Eddy) **Flight** To twist the words of one troubled balladeer, he believes he can fly, he believes he can touch the sky. Unfortunately for Denzel Washington's Whip Whitaker, another less savory connotation applies: his semi-sketchy airline captain is sailing on the overconfidence that comes with billowing clouds of blow. Beware the quickie TV spot — and Washington's heroic stance in the poster — that plays this as a quasi-action flick: *Flight* is really about a man's efforts to escape responsibility and his flight from facing his own addiction. It also sees Washington once again doing what he does so well: wrestling with the demons of a charismatic yet deeply flawed protagonist. We come upon Whip as he's rousing himself from yet another bender, balancing himself out with a couple lines with a gorgeous, enabling flight attendant by his side. It's a checks-and-balances routine we're led to believe



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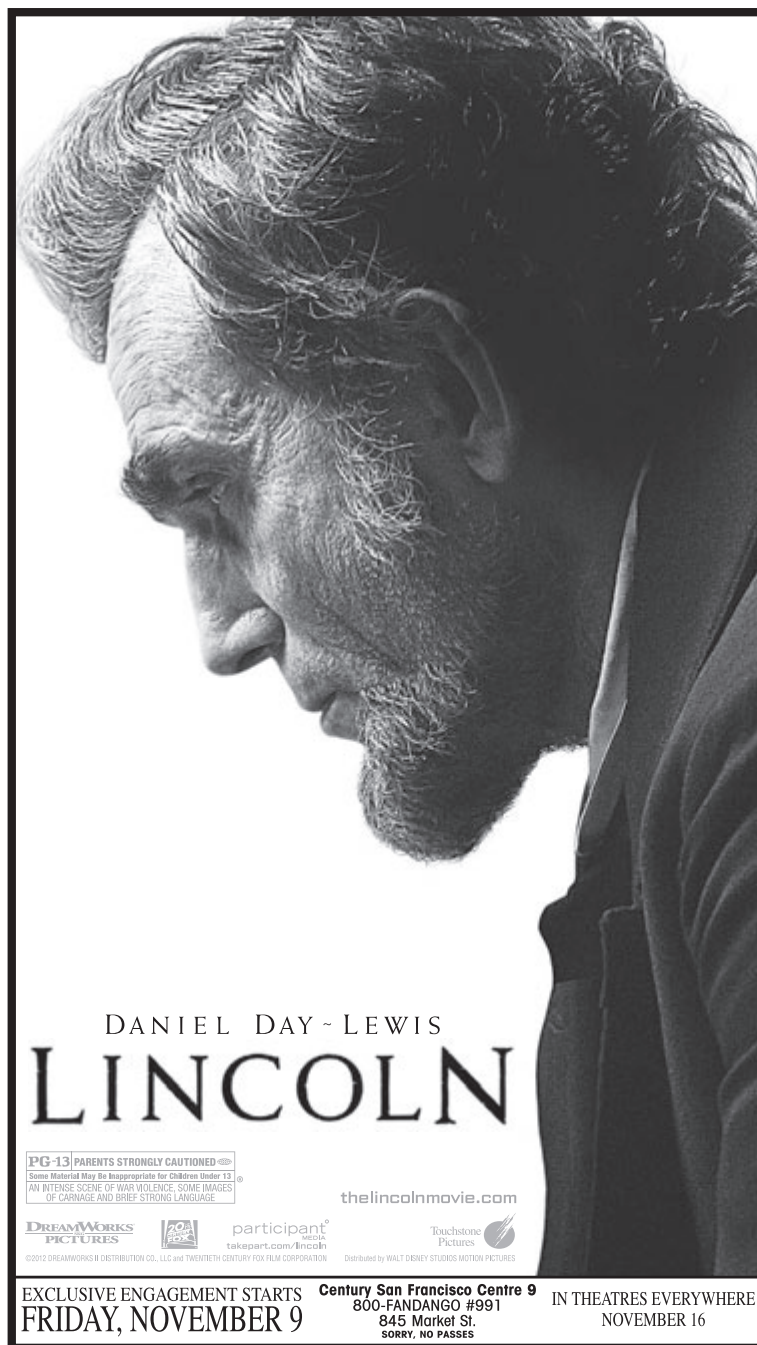


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OPENS IN SELECT THEATRES ON FRIDAY, NOVEMBER 16



FILM LISTINGS

is business as usual, as he slides confidently into the cockpit, gives the passengers a good scare by charging through turbulence, and proceeds to doze off. The plane, however, goes into fail mode and forces the pilot to improvise brilliantly and kick into hero mode, though he can't fly from his cover, which is slowly blown despite the ministrations of kindred addict Nicole (Kelly Reilly) and dealer Harling (John Goodman at his most ebullient) and the defensive moves of his pilots union cohort (Bruce Greenwood) and the airline's lawyer (Don Cheadle). How can Whip fly out of the particular jam called his life? Working with what he's given, Washington summons reserves of humanity, though he's ultimately failed by John Gatsin's sanctimonious, recovery-by-the-numbers script and the tendency of seasoned director Robert Zemeckis to blithely skip over the personal history and background details that would have more completely filled out our picture of Whip. We're left grasping for the highs, waiting for the instances that Harling sails into view and Whip tumbles off the wagon. (2:18) *1000 Van Ness, Presidio, SF Center, Sundance Kabuki.* (Chun).

A Late Quartet Philip Seymour Hoffman is fed up playing second fiddle — literally. He stars in this grown-up soap opera about the internal dramas of a world-class string quartet. While the group is preparing for its 25th season, the eldest member (Christopher Walken) is diagnosed with early stage Parkinson's. As he's *the* base note in the quartet, his retirement challenges the group's future, not just his own. Hoffman's second violinist sees the transition as an opportunity to challenge the first violin (Mark Ivanir) for an occasional Alpha role. When his wife, the quartet's viola player (Catherine Keener), disagrees, it's a slight ("You think I'm not good enough?") and a betrayal because prior to their marriage, viola and first violin would "duet" if you get my meaning. This becomes a grody aside when Hoffman and Keener's violin prodigy daughter (Imogen Poots) falls for her mother's old beau and Hoffman challenges their marriage with a flamenco dancer. These quiet people finds ways to use some loud instruments (a flamenco dancer, really?) and the music as well as the views of Manhattan create a deeply settled feeling of comfort in the cold — insulation can be a dangerous thing. When we see (real world) cellist Nina Lee play, and her full body interacts with a drama as big as vaudeville, we see what tension was left out of the playing and forced into the incestuous "family" conflicts. In *A Late Quartet*, pleasures are great and atmosphere, heavy. You couldn't find a better advertisement for this symphonic season; I wanted to buy tickets immediately. And also vowed to stay away from musicians. (1:45) *Albany, Embarcadero, Smith Rafael.* (Vizcarrondo)

The Loneliest Planet Travel broadens, they say — and has a way of foregrounding anxiety and desire. So the little tells take on a larger, much

more loaded significance in *The Loneliest Planet* when contextualized by the devastatingly beautiful Caucasus Mountains in Georgia. In this film by Russian American director and video artist Julia Loktev, adventuring, engaged Westerners Nica (an ethereal Hani Furstenberg) and Alex (Gael Garcia Bernal) hire a local guide and war veteran (Bidzina Gujabadze) to lead them on a camping trip through the wilderness. They're globe-trotting blithe spirits, throwing themselves into new languages and new experiences, though the harsh, hazardous, and glorious Georgian peaks and crevasses have a way of making them seem even smaller while magnifying their weaknesses and naiveté. One small, critical stumble on their journey is all it takes for the pair to question their relationship, their roles, and the solid ground of their love. Working with minimal dialogue (and no handlebar subtitles) from a Tom Bissell short story, Loktev shows a deliberate hand and thoughtful eye in her use of the space, as well as her way of allowing the silences to speak louder

than dialogue: she turns the outdoor expanses into a quietly awe-inspiring, albeit frightening mirror for the distances between, and emptiness within, her wanderers, uncertain about how to quite find their way home. (1:53) *Opera Plaza.* (Chun)

The Sessions Polio has long since paralyzed the body of Berkeley poet Mark O'Brien (John Hawkes) from the neck down. Of course his mind is free to roam — but it often roams south of the personal equator, where he hasn't had the same opportunities as able-bodied people. Thus he enlists the services of Cheryl (Helen Hunt), a professional sex surrogate, to lose his virginity at last. Based on the real-life figures' experiences, this drama by Australian polio survivor Ben Lewin was a big hit at Sundance this year (then titled *The Surrogate*), and it's not hard to see why: this is one of those rare inspirational feel-good stories that doesn't pander and earns its tears with honest emotional toil. Hawkes is always arresting, but Hunt hasn't been this good in a long time, and William H. Macy is pure

pleasure as a sympathetic priest put in numerous awkward positions with the Lord by Mark's very down-to-earth questions and confessions. (1:35) *Embarcadero, Piedmont, Shattuck, Sundance Kabuki.* (Harvey)

Wreck-It Ralph *Wreck-It Ralph* cribs directly from the *Toy Story* series: when the lights go off in the arcade, video game characters gather to eat, drink, and endure existential crises. John C. Reilly is likable and idiosyncratic as Ralph, the hulking, ham-fisted villain of a game called *Fix-It-Felix*. Fed up with being the bad guy, Ralph sneaks into gritty combat sim *Hero's Duty* under the nose of Sergeant Calhoun (Jane Lynch), a blond space marine who

mixes *Mass Effect's* Commander Shepard with a PG-rated R. Lee Erney. Things go quickly awry, and soon Ralph is marooned in cart-racing candyland *Sugar Rush*, helping Vanelllope Von Schweetz (a manic Sarah Silverman), with Calhoun and opposite number Felix (Jack McBrayer) hot on his heels. Though often aggressively childish, the humor will amuse kids, parents, and occasionally gamers, and the Disney-approved message about acceptance is moving without being maudlin. The animation, limber enough to portray 30 years of changing video game graphics, deserves special praise. (1:34) *Metreon, 1000 Van Ness, Presidio, Shattuck, Sundance Kabuki.* (Ben Richardson) **SFBG**

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about postponements that are very short in duration or that occur close in time to the scheduled sale may not immediately be reflected in the telephone information or on the Internet Web site. The best way to verify postponement information is to attend the scheduled sale. Date: November 2, 2012 NORTHWEST TRUSTEE SERVICES, INC., as Trustee Bonita Salazar, Authorized Signatory 1241 E. Dyer Road, Suite 250, Santa Ana, CA 92705 Sale Info website: www.USA-Foreclosure.com or www.Auction.com Automated Sales Line: 877-484-9942 Reinstatement and Pay-Off Requests: 866-387-NWTS THIS OFFICE IS ATTEMPTING TO COLLECT A DEBT AND ANY INFORMATION OBTAINED WILL BE USED FOR THAT PURPOSE ORDER # 7037.91613: 11/07/2012,11/14/2012,11/21/2012 FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0346310-00. The following person is doing business as HALE, 2837 Wawona St. San Francisco, CA 94116. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date Oct. 5, 2012. Signed by Denyse Hale. This statement was filed by Elsa Campos, Deputy County Clerk, on Oct. 5, 2012. L#2006, Publication Dates: Oct. 17, 24, 31, Nov. 7, 2012. FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0346583-00. The following person is doing business as JR Holeman Consulting, 859 Carolina St. San Francisco, CA 94107. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date Oct. 18, 2012. Signed by James R. Holeman. This statement was filed by Karen J. Hong Yee, Deputy County Clerk, on Oct. 18, 2012. L#2008, Publication Dates: Oct. 24, 31, Nov. 7, 14, 2012. FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0346722-00. The following person is doing business as Milestone Limosine, 535 Columbus Ave. San Francisco, CA 94133. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on Oct. 23, 2012. Signed by Kadir Karahan. This statement was filed by Melissa ortiz, Deputy County Clerk, on Oct. 23, 2012. L#2010, Publication Dates: Oct. 31, Nov. 7, 14, 21, 2012. FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0346337-00. The following person is doing business as Ace Orchard, 644 Brannon St. #53 San Francisco, CA 94107. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on Oct. 9, 2012. Signed by Orchid Plant Trading Inc. This statement was filed by Karen J. Hong Yee, Deputy County Clerk, on Oct. 9, 2012. L#2009, Publication Dates: Oct. 31, Nov. 7, 14, 21, 2012. FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0346368-00. The following person is doing business as RN Consulting Services, 95 Webster St. San Francisco, CA 94117. This business is conducted by limited an individual. Registrant commenced business under the above-listed fictitious business name on the date Oct. 10, 2012. Signed by Eve Cohen. This statement was filed by Jennifer Wong, Deputy County Clerk, on Oct. 10, 2012. L#2007, Publication Dates: Oct. 17, 24, 31, Nov. 7, 2012. NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: Oct. 29, 2012. To Whom It May Concern: The name of the applicant is: SDG Jazz, LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 205 Franklin St. San Francisco, CA 94102-5108. Type of License Applied for: 47 – ON-SALE GENERAL EATING PLACE. PUBLICATION DATES: Nov. 7, 14, 21, 2012. L#2012

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ARIES

March 21-April 19

This week you may find you battling with your self-esteem. You've got to trust yourself as you navigate through some meaningful internal changes, no matter how daunting that feels. Don't ask yourself, "What's right in this situation?" Ask, "What is right for me?" Access your intuition and trust what you perceive.

TAURUS

April 20-May 20

You can focus on whatever you want: it's your call, my stubborn friend. Wherever you put your energy is where it grows, so while you must focus on the problems in front of you, you should also look for the possibilities, too. Endings are always also beginnings, so look for the potential for improvements this week.

GEMINI

May 21-June 21

Gratitude is one of the most powerful healing agents around. Your ego and defenses are acting like a wrecking ball to the sensitive structure of your feelings of security this week, Gemini. Instead of "proving" yourself, or messing with your enemies, try focusing on goodness and embodying compassion.

CANCER

June 22-July 22

We are ultimately alone, and because of that, we need to be able to really be with ourselves. Turn away from everybody's opinions and energy, and turn towards yourself this week. It's about time for you to strengthen your relationship to who you've become this year, and to deepen your self-reliance.

LEO

July 23-Aug. 22

You don't need to have all the answers or be able to tell what comes next, Leo. What you do need this week is a strong willingness to avoid power struggles and stupid fights. There are things that are worth fighting for, but if you're feeling defensive you're unlikely to have a trustworthy gauge on that.

VIRGO

Aug. 23-Sept. 22

Jealousy and competitiveness have a way of weighing your heart down and getting you all obsessed with major wastes of your time. Find the places in your thinking that aren't distracting your growth and just hang out there for a while. You are going in the right direction, so don't let mental self-sabotage get you down.

LIBRA

Sept. 23-Oct. 22

Cultivate a greater willingness to change yourself, Libra. You can focus on what the other guy is or isn't doing, but what good will it do? Understand your own patterns and participation so that you can affect real and lasting change in your relationships. Make the first move towards transformation this week.

SCORPIO

Oct. 23-Nov. 21

No matter how restless you feel, do not pile anything new on top of your worries. There is simply too much emotional data for you to sift through this week, and you'd be doing nobody any favors if you pushed yourself. Make peace with where you're at and how you got here, before you try to change anything.

SAGITTARIUS

Nov. 22-Dec. 21

It's hard to sit with your feelings or circumstances when you know you want something different than what you've got. Try a little patience this week. You may just find that the decisions you make in time come out better developed than the ones you first think of. Soothe yourself before you save yourself, Sagittarius.

CAPRICORN

Dec. 22-Jan. 19

Love is a force that is bigger and more powerful than reason, practicality or security. It's time for you to start prioritizing love in your life, and using it as a vehicle for both mobilizing and anchoring your process, actions and attitudes, Capricorn. Grow in the direction your heart is pointing you, not your head.

AQUARIUS

Jan. 20-Feb. 18

Focus your energy on finishing touches. Things need to shift so that they better represent you, and making those changes will take some serious *cajones*, which just happen to be something you were born with, Aquarius. Be bold and self-referential this week, so you can make your life more fully your own.

PISCES

Feb. 19-March 20

Just be yourself, Pisces. Instead of fretting over what you think others want from you or pretending to be cool, British or from a different era, just relax into what you are. Open yourself up to the possibility that you can have what you want, if only you put your whole and complicated self out there.

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Jessica Lanyadoo has been a psychic dreamer for 18 years. Check out her Web site at www.lovelanyadoo.com or contact her for an astrology or intuitive reading at (415) 336-8354 or dreamyastrology@gmail.com.

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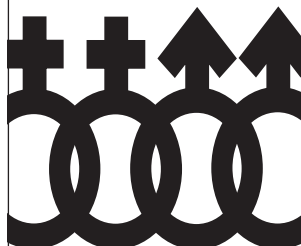
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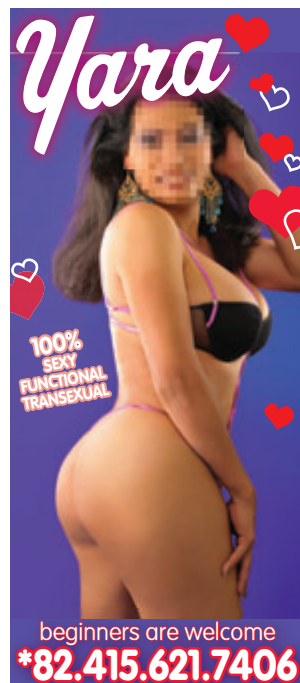
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